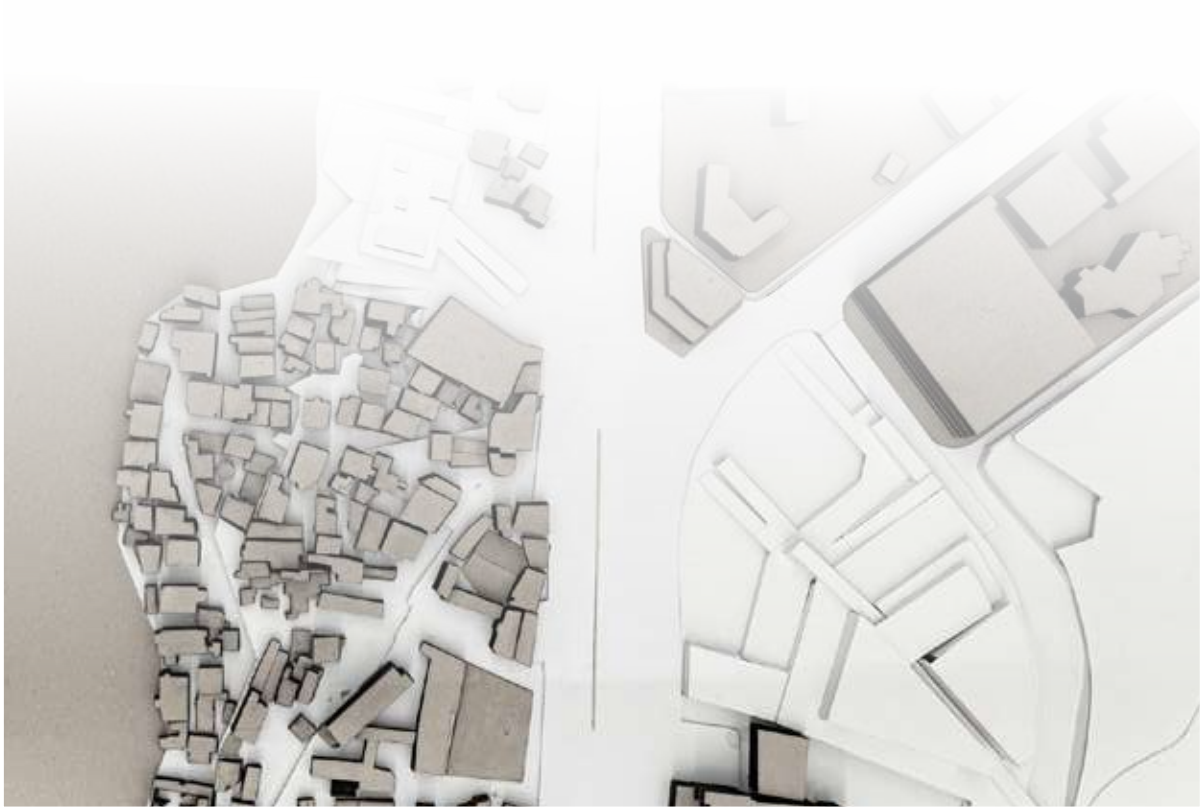
PORTFOLIO.

RAZAN DARWICH

LEBANESE AMERICAN UNIVERSITY

SELECTED WORKS 2023-2026



Info :
27 april 2002
Beirut, Lebanon
Milano, Italy

Architecture Graduate

Languages :
Arabic - native
English - native
German - conversational
Italian - beginner

education :
2021 -2026
BA.Architecture
Beirut, Lebanon

LAU
Lebanese American University

UniFI
Università degli Firenze
- Exchange period

Hello, I'm Razan Darwich, a recent Architecture graduate from the Lebanese American University in Beirut. This portfolio presents a selection of studio projects developed over the past three years, reflecting my evolving approach to architecture.

Most of my work is rooted in Lebanon, where the realities of everyday life have shaped the way I think about design. These experiences have led me to value architecture that responds to basic human needs, embraces its context, and seeks to improve the places and communities it serves. Alongside these projects, the portfolio also includes selected works developed in different cultural contexts, broadening my perspective through restoration, competitions, and site-specific design explorations.

Together, these projects reflect my belief that architecture should be thoughtful, adaptable, and deeply connected to its surroundings.

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1 AFTER MATTER PROJECT

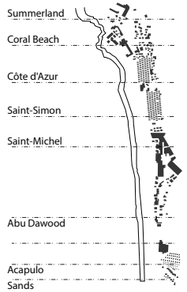
Theme :
Anti-Monumentality Architecture

Location :
Ouzai, Lebanon
Beirut southern suburbs

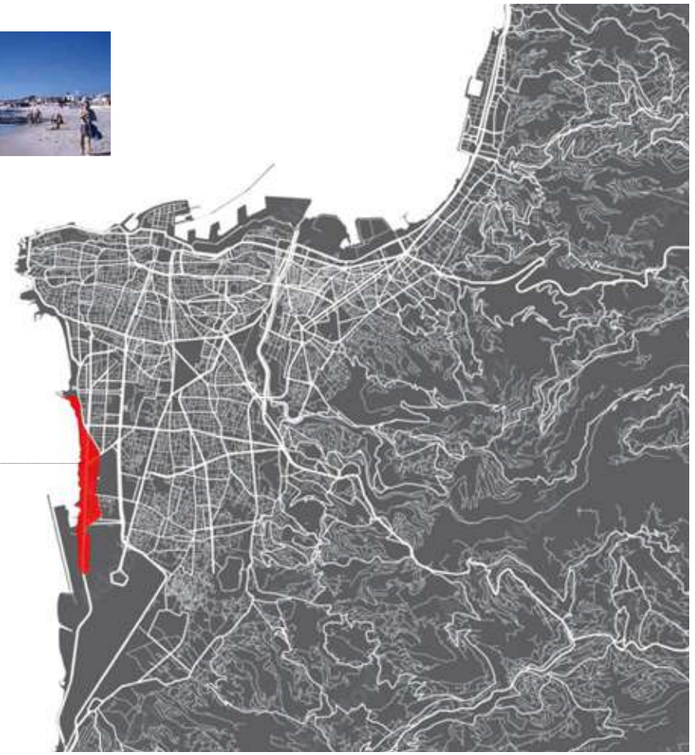
This thesis explores how post-crisis areas can be transformed into productive environments that support ecological recovery and community identity. In Lebanon, crisis is a repeated condition and is often treated as a mistake rather than something to design for. Ouzai is an informal coastal settlement that emerged through displacement, neglect, and continuous crises. The area faces major challenges such as waste accumulation, energy shortages, environmental pollution, and social stigmatization. This project proposes a waste-to-energy facility as a tool to collect, sort, and process waste while producing energy for the local community. By using waste as a resource, the project turns a major vulnerability into an advantage. Public programs such as organized markets and a fishermen's zone are introduced to support existing informal activities. Through these strategies, the thesis questions how infrastructure and public space can contribute to a more resilient and livable future for Ouzai.

How can post-crisis Contexts tranform into productive environments that can ecologicaly recover the community and its identity?

SITE ANALYSIS



HISTORY



8th century (Early Islamic)

Area was originally called Hantous.
Named after Imam al-Awzāʿī (707–774 CE)
a leading jurist of the early Abbāsid era.
He died in 774 CE and was buried in Hantous,
where a mosque/mausoleum still stands.
The area's name later became Ouzai.

1910s Ottoman period

Beirut's southern coast was under Ottoman administration until the empire's
collapse after WWI. Coastal lands were managed as imperial
waqf/public lands.

1920s French Mandate

Decision 144/S (1925) defined Lebanon's shoreline as public domain.

This law remains the basis of today's coastal access debates.

1940s Leisure Coast

After independence (1943), Beirut's southern beaches (Jnah–Ouzai) became a tourist and leisure zone.

Saint-Simon and Saint-Michel clubs/chalets were popular destinations.

Gradual privatization of beaches reduced public access despite the 1925 law.

1950s

On 22 December 1952, the French liner SS Champollion ran aground off Ouzai/Khalde after mistaking lights.

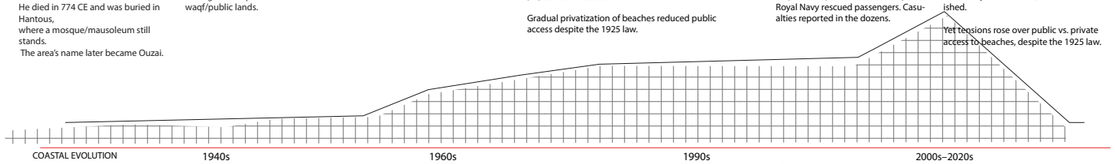
Ship broke apart; Lebanese Army and Royal Navy rescued passengers. Casualties reported in the dozens.

1960s

Ouzai and Jnah became Beirut's "Côte d'Azur", with thriving beach resorts and chalets.

Roads improved access; tourism flourished.

Yet tensions rose over public vs. private access to beaches, despite the 1925 law.

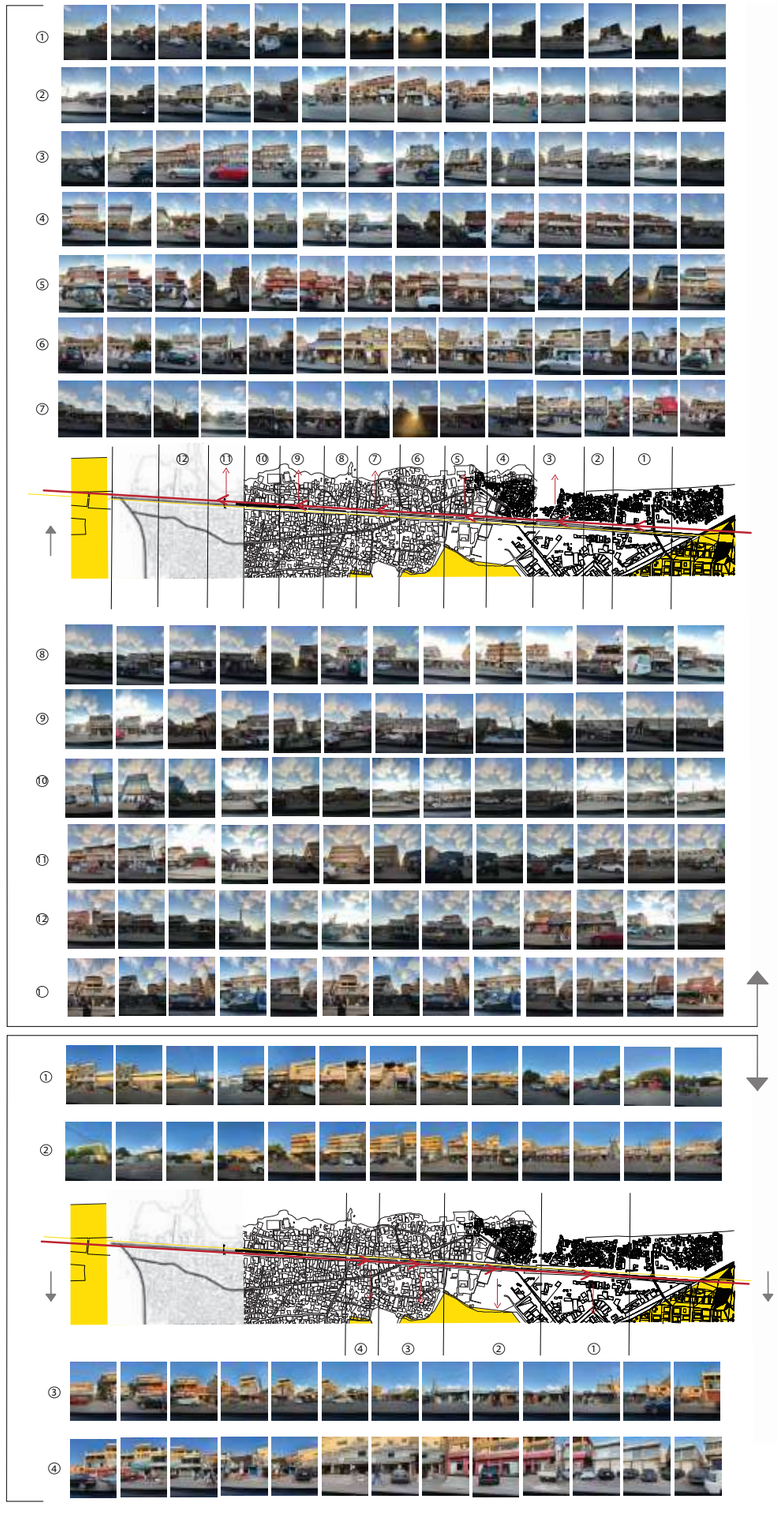


COASTAL EVOLUTION

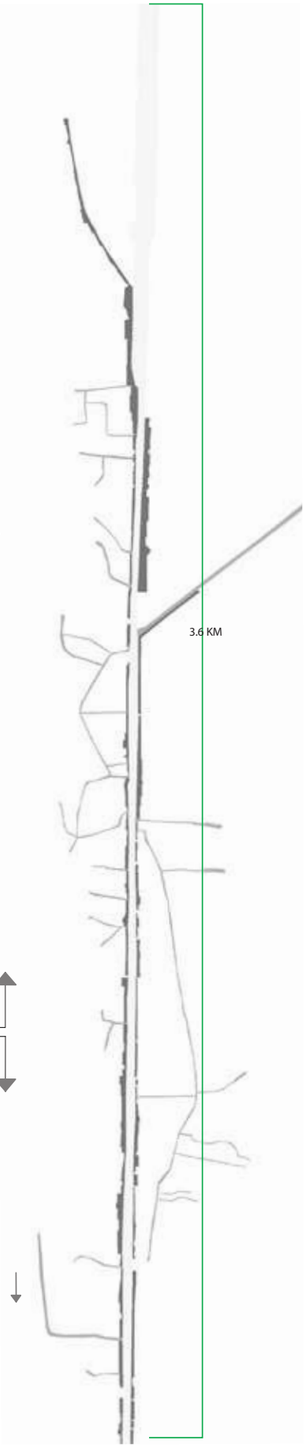
1975–1990 (Civil War) 1980s 1990s 2000s–2020s 2025 WAR

Dictaphone Group, The Sea Is Mine (2012).
Fawaz, Mona, Slums of Beirut (UN-Habitat/DPU, 2009).
Lamia Joreige, Under-Writing Beirut — Ouzai (2011).
LCPS, Reframing the Debate on Beirut's Seafront (2020).
Mufti A.H. Hoosen, Lebanon Travel Notes — Imam al-Awzāʿī

PHOTOGRAPHIC SURVEY

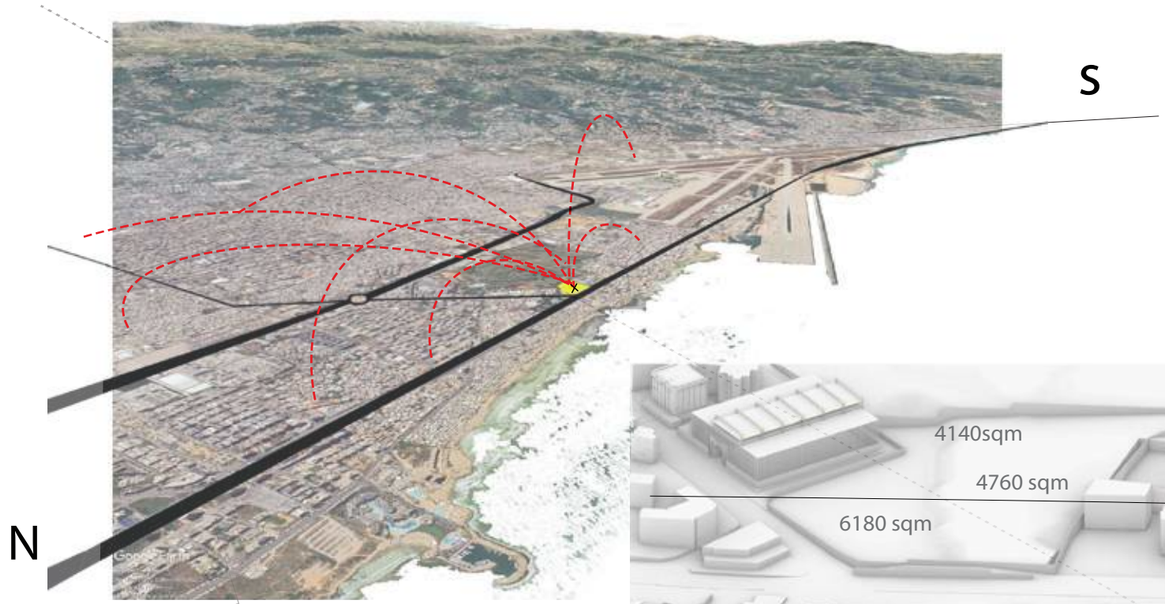


STREET ELEVATIONS 2026



AFTER-MATTER
PROJECT

How can post-crisis Contexts tranform into productive environments that can ecologicaly recover the community and identity?

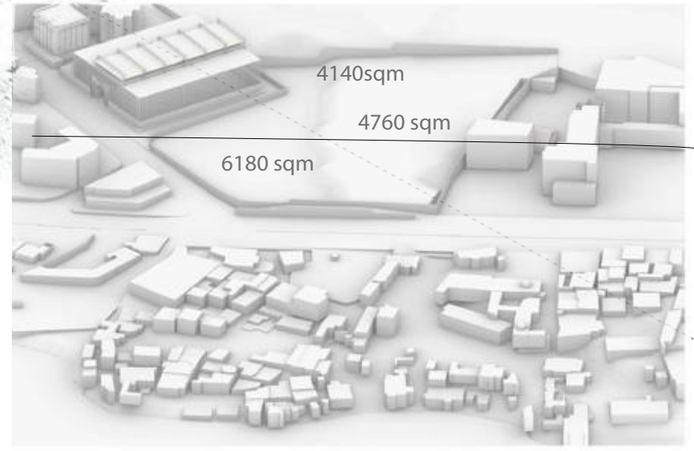


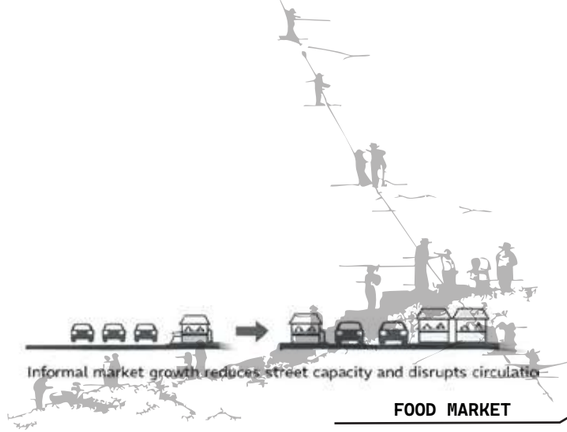
1. Urban + Regional Scale

The site acts as a connector between the southern suburbs and central Beirut, forming a linear threshold that links neglected peripheries back to the city.

Due to its accessibility from the highway and coastal road which is a connector between the south and the city .

The proximity to the sea allows future transport of recyclable material or goods by water .

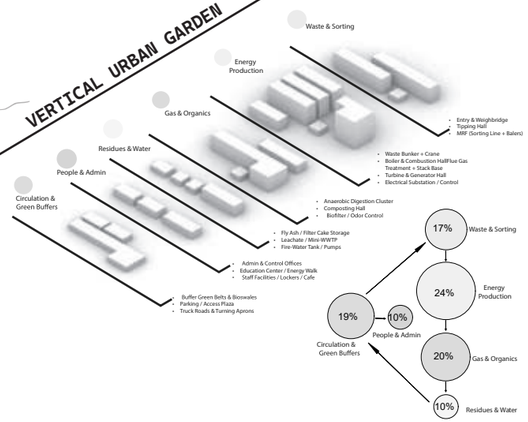




FOOD MARKET

VERTICAL URBAN GARDEN

WASTE TO ENERGY STATION

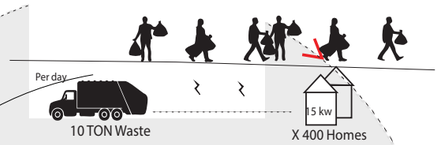

Waste & Sorting
Energy Production
Gas & Organics
Residues & Water
People & Admin
Circulation & Green Buffers
Entry & Weighbridge
Tipping Hall
MRF (Sorting Line + Bales)
Waste Bunker + Crane
Boiler & Combustion Hall/flue Gas Treatment + Stack Base
Turbine & Generator Hall
Electrical Substation / Control
Anaerobic Digestion Cluster
Composting Hall
Biofilter / Odor Control
Fly Ash / Filter Cake Storage
Leachate / Mini-WWTP
Fire-Water Tank / Pumps
Admin & Control Offices
Education Center / Energy Walk
Staff Facilities / Lockers / Cafe
Buffer Green Belts & Bioswales
Parking / Access Plaza
Truck Roads & Turning Aprons

The program integrates 3,500 m² of adaptable FOOD MARKETS such as vegetables , fruites , and near to the sea the fish market

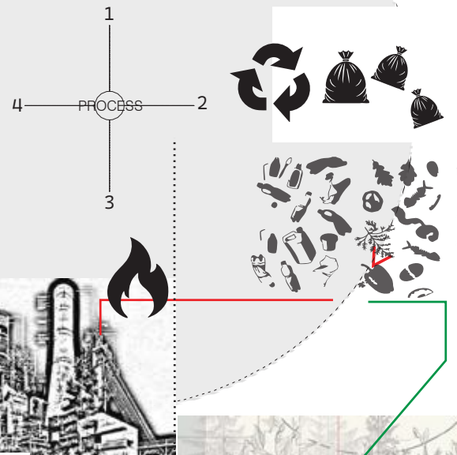
Waste-to-Energy

Waste comes from households, coastal dumps, and war debris gathered by volunteers and city trucks.

Sorting: Materials are separated into organic, plastic, metal, and inert construction waste.



Output: Energy produced is distributed to nearby housing clusters, while filtered gases and clean air are released through green façades and vegetative walls.

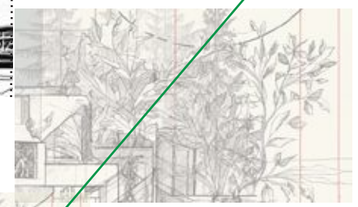


Treatment:

Plastics → reused in the plant's burners to produce energy.

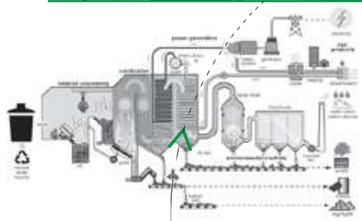
Environmental Strategies

Vegetation buffers are planted across to absorb odors, filter air, and soften the industrial image of the plant.



Treatment:

Organic waste → transformed into biogas and compost for the site's vegetation and landfills.



Inert debris + ashes → used as aggregate for pathways, foundations, and landscape fill.
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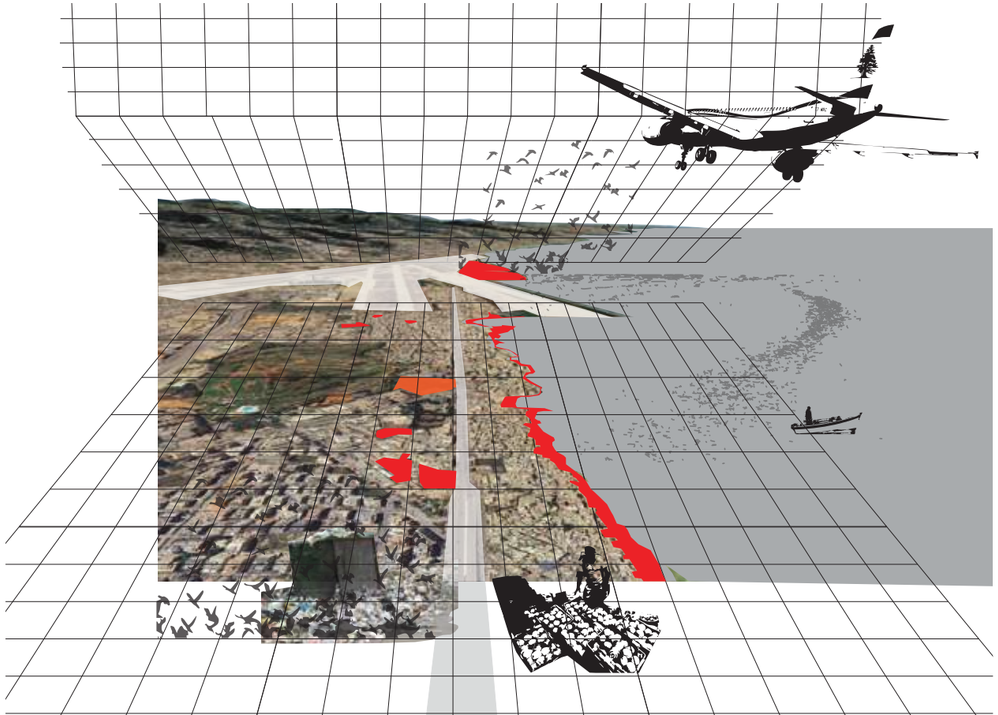


Sky Level — Regulation & Clean Air
The upper layer negotiates with airport restrictions.
Here, emissions are fully filtered and released invisibly, turning the plant's "chimney" into a precise, controlled element that respects the flight path while symbolizing purification.

Ground Level — Community & Continuity
This layer extends Ouzai's street life into the project.
Workshops, pathways, and public platforms keep the community present inside the building, creating ownership, safety, and everyday activity.

Ecological Level — Soil & Regeneration
The base protects the coastal ground and existing vegetation.
Green buffers, planted surfaces, and water-filtering zones restore the damaged soil and create a living ecological edge for Ouzai.

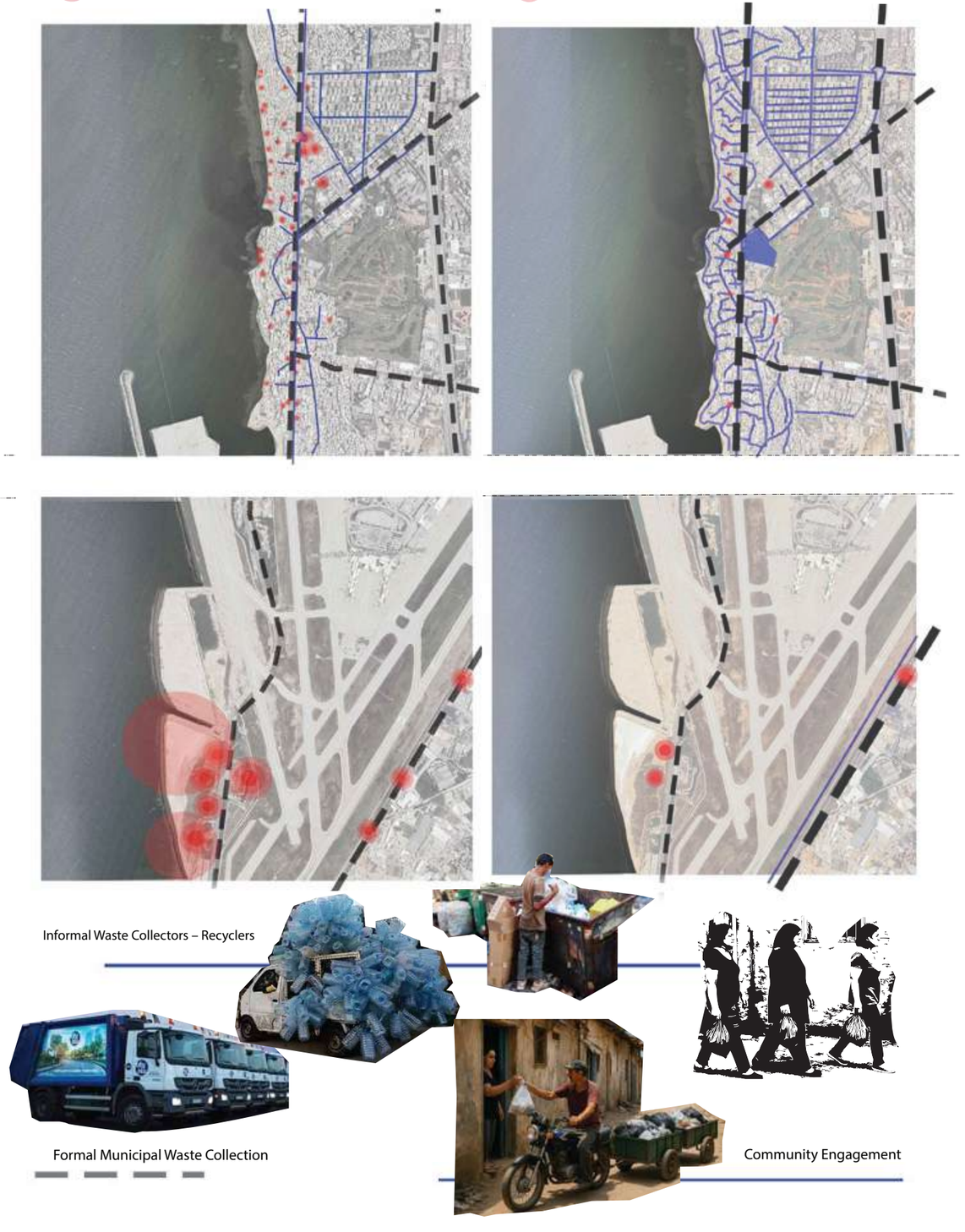
Ouzai, on Beirut's southern coast, has been shaped by recurring crises, war, displacement, neglect, and informal urban growth. Rather than treating crisis as an exception, this thesis recognizes it as a recurring condition that architecture must respond to. The project reimagines waste as a resource, integrating waste-to-energy systems with housing and public spaces to generate free electricity, reduce pollution, and strengthen community resilience. Positioned along Beirut's southern edge, Ouzai becomes a testing ground for self-sufficient infrastructure that can serve as a model for the wider southern suburbs.

BEFORE

MAPPING WASTE DESTINATIONS - MOVEMENT

AFTER

MAPPING WASTE AFTER FACILITY PLACED ON SITE

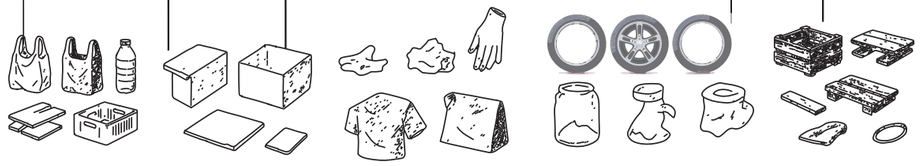


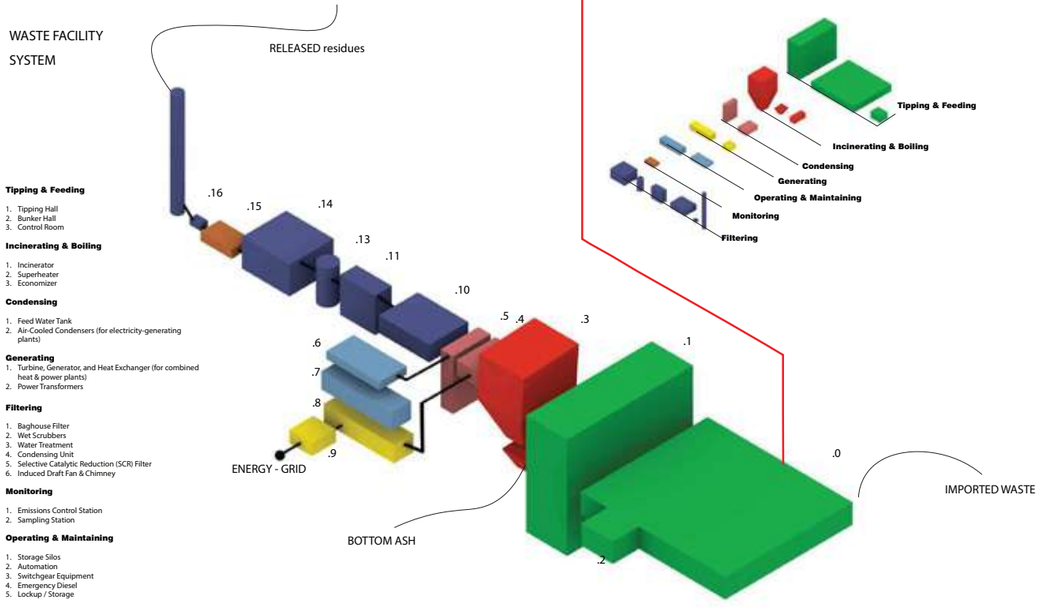
Observed conditions
Vendors expand onto sidewalks and road edges, increasing each year. Streets that once fit three cars now allow only one and a half to two, causing constant congestion.

Urban impact
Repetition turns informality into a permanent condition. Waste increases and public infrastructure gradually loses its function.

Project response
Market activity is relocated into a defined public space without displacement. Streets regain circulation, and the market becomes a communal, identity-based space.

The inclusion of vegetable and fish markets in the program reflects existing conditions in Ouzai, where these activities currently line the streets with vendors positioned every few meters. This informal spread produces significant amounts of waste that accumulate directly in the public realm. Concentrating these markets into a defined, organized zone allows this waste to be managed more efficiently, reduces street clutter, and improves circulation and hygiene. The integration of these markets creates a cleaner and more functional urban environment while responding directly to the realities of the site





Tipping & Feeding

1. Tipping Hall
2. Bunker Hall
3. Control Room

Incinerating & Boiling

1. Incinerator
2. Superheater
3. Economizer

Condensing

1. Feed Water Tank
2. Air-Cooled Condensers (for electricity-generating plants)

Generating

1. Turbine, Generator, and Heat Exchanger (for combined heat & power plants)
2. Power Transformers

Filtering

1. Baghouse Filter
2. Wet Scrubbers
3. Water Treatment
4. Condensing Unit
5. Selective Catalytic Reduction (SCR) Filter
6. Induced Draft Fan & Chimney

Monitoring

1. Emissions Control Station
2. Sampling Station

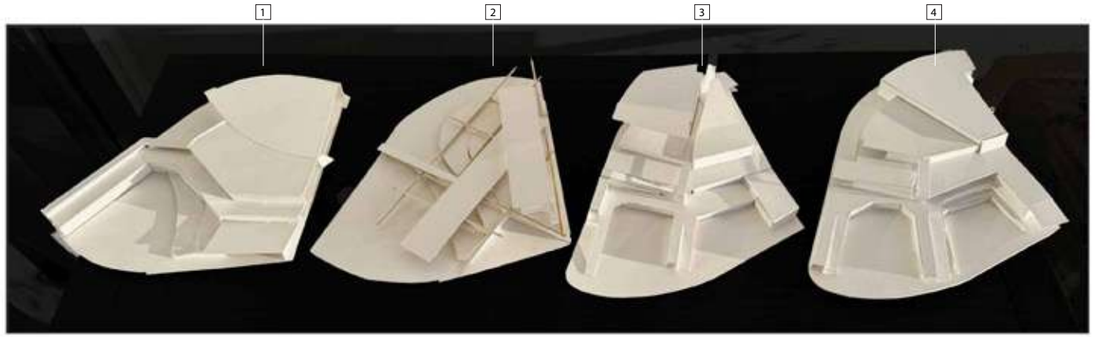
Operating & Maintaining

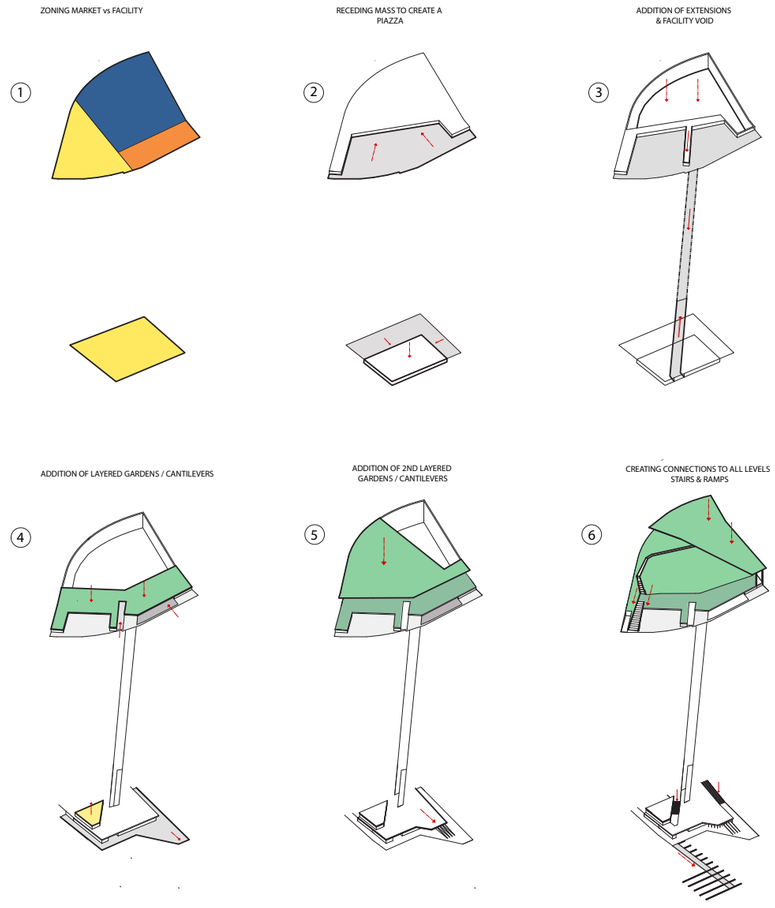
1. Storage Silos
2. Automation
3. Switchgear Equipment
4. Emergency Diesel
5. Lockup / Storage

JURY 1 SUBMISSION

FIRST STUDY MODEL

LAST STUDY MODEL

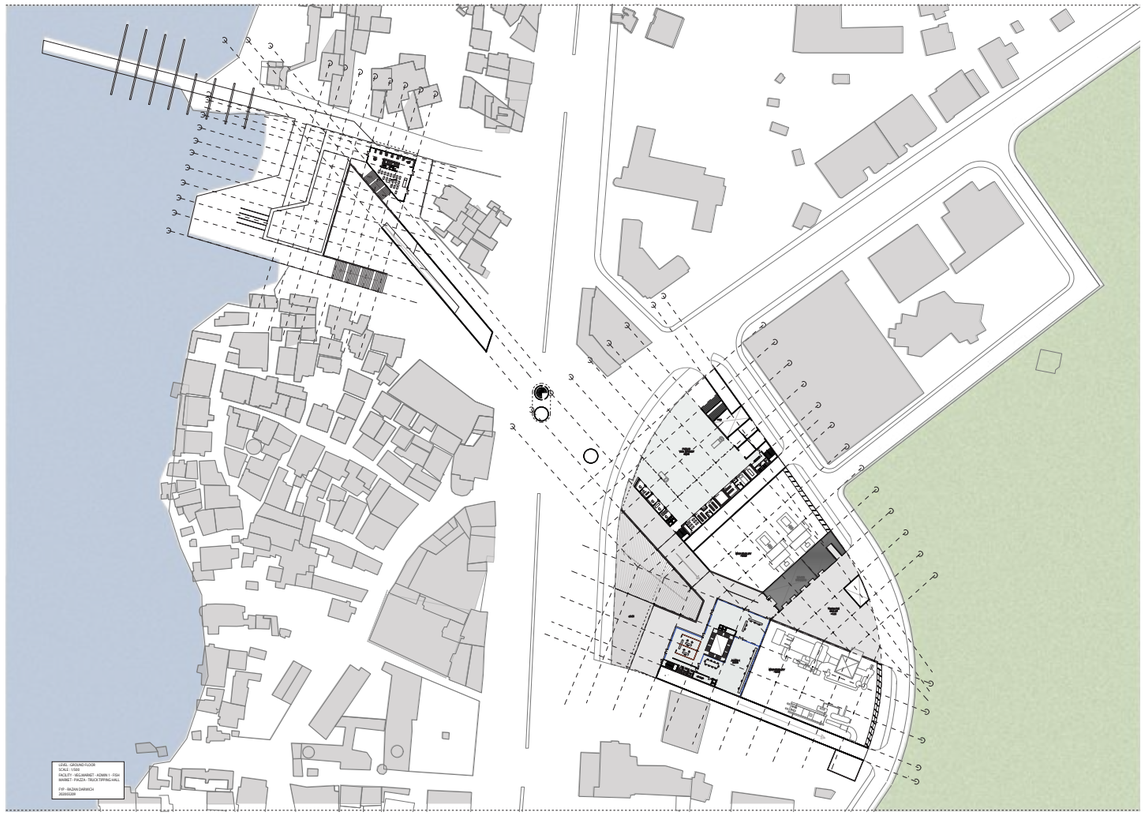




PLAN GROUND FLOOR

STREET LEVEL

2026



VIEW FROM GOLF CLUB

PLAN UNDERGROUND

FISH MARKET - TUNNEL - FACILITY

2026

MAINTENANCE WALK WAY

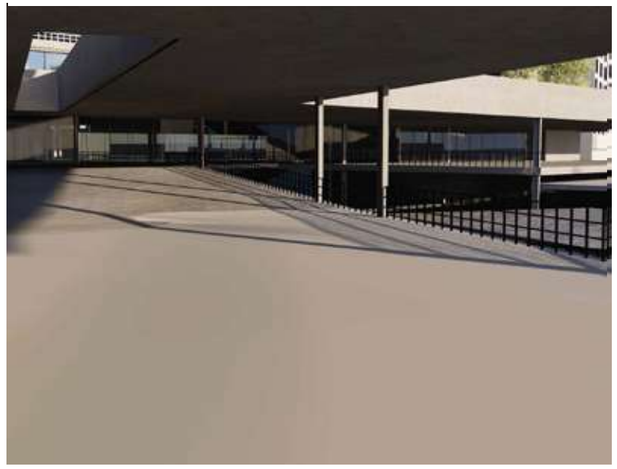
FISH MARKET VIEW

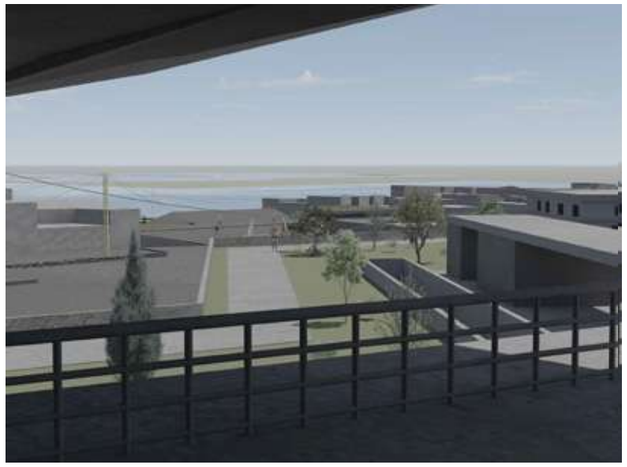
MACHINERY AREA VIEW

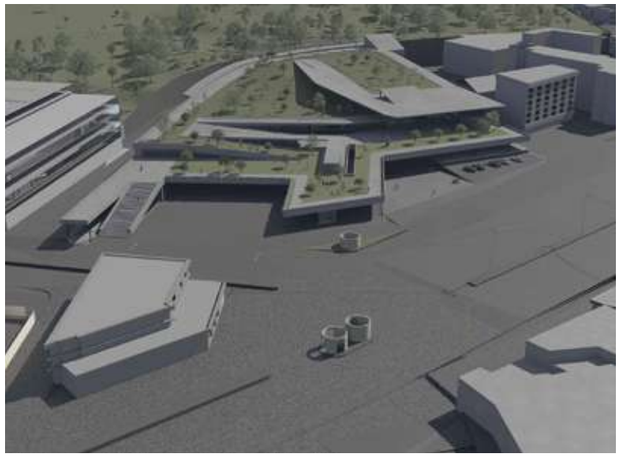
SOUTH - EAST ELEVATION

EAST ELEVATION - STREET VIEW

FISH MARKET ELEVATION







- Vegetation / planting layer
- Soil substrate
- Filter fabric
- Drainage layer
- Root barrier
- Waterproofing membrane
- Thermal insulation
- Protection board
- Sloped screed
- Reinforced concrete topping
- Corrugated steel deck
- Secondary steel supports
- Primary steel beams

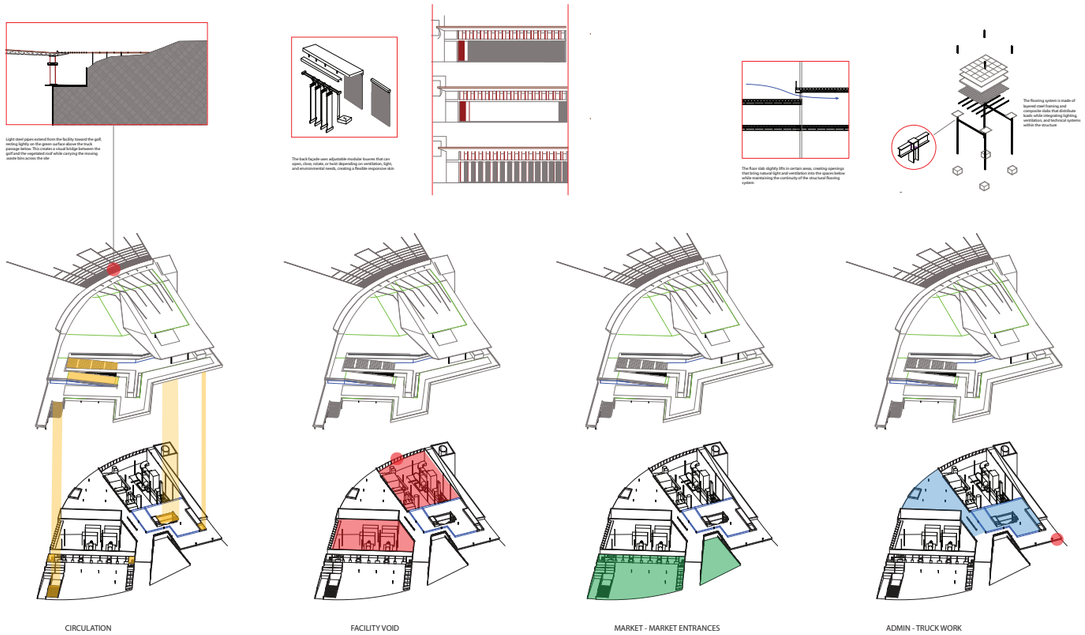
- Concrete floor finish
- Reinforced concrete topping slab
- Corrugated steel deck
- Shear studs / steel connectors
- Secondary steel beams
- Primary steel beams
- Steel columns
- Suspended ceiling zone for MEP services
- Ceiling finish / exposed structure below

- Floor finish layer
- Reinforced concrete slab
- Vapor barrier
- Thermal insulation
- Compacted sand layer
- Reinforced concrete foundation slab
- Waterproofing membrane
- Gravel sub-base
- Compacted soil fill

PROJECT DETAILS

EXPLANATORY DIAGRAMS

RENDERS


Light steel pipes extend from the facility toward the golf, letting lights on the green surface above the truck passage below. This creates a visual bridge between the golf and the vegetable mall while carrying the moving waste bins across the site
The back façade uses adjustable modular louvres that can open, close, rotate, or twist depending on ventilation, light, and environmental needs, creating a flexible responsive skin
The floor slab slightly lifts in certain areas, creating openings that bring natural light and ventilation into the spaces below while maintaining the continuity of the structural flooring system.
The flooring system is made of layered steel framing and composite decking that integrates loads while integrating lighting, ventilation, and technical systems within the structure
CIRCULATION
FACILITY VOID
MARKET - MARKET ENTRANCES
ADMIN - TRUCK WORK

BACK SIDE - TRUCK WORK

VEGETABLE MARKET - STREET ELEVATION

TOP VIEW OF THE PROJECT

FROM THE FACILITY ------- THE SEA

2 RESTORATION OF SPEDALE DI SANT'ANTONIO GREATER UFFIZI PROJECT

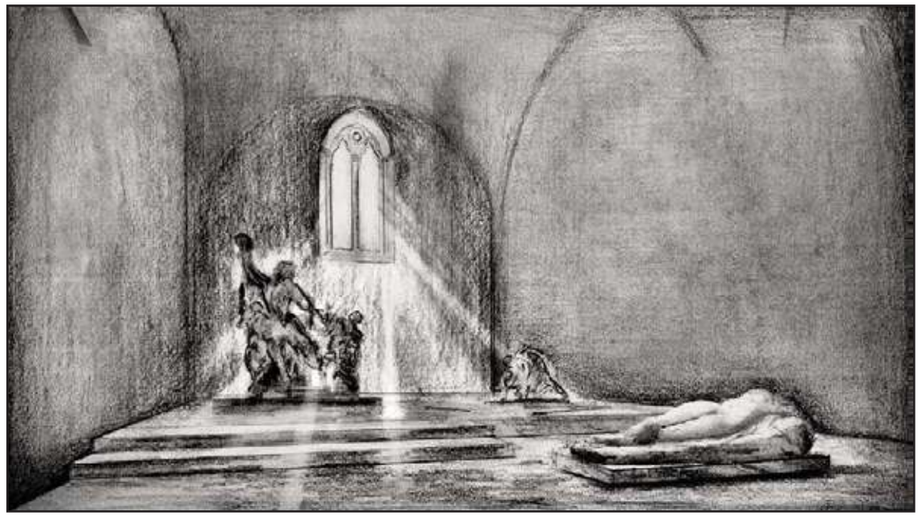
Theme :
Restoration Lab

Location :
Lastra a Signa, Tuscany
Firenze, Italy

UNI :
University of Florence

Located in the historic center of Lastra a Signa, Tuscany, the restoration of the Spedale di Sant'Antonio seeks to revive both the building and its cultural significance. The proposal reconnects with the vision of the Uffizi Diffusi (Greater Uffizi Project), an initiative that distributes artworks from Florence to towns across Tuscany, encouraging visitors to explore the region while strengthening local cultural identities. The restored building becomes an extension of this network, hosting selected works from the Uffizi alongside exhibitions dedicated to artists born in, or closely connected to, Lastra a Signa. The intervention is guided by a philosophy of revealing rather than concealing the building's history: original stone masonry is carefully exposed, unnecessary later additions and openings are removed, and new interventions are introduced in a contemporary yet respectful manner, allowing the historic fabric to remain clearly legible. Rather than limiting art to the museum interior, the project extends the exhibition into the public realm. Facing the town's main piazza—a daily gathering place for residents—the building frames, reveals, and occasionally projects artworks toward the square, inviting interaction beyond its walls. Each artwork is carefully studied in relation to the existing architecture, allowing the spatial qualities, light conditions, and material character of the historic structure to shape a unique narrative for every piece, transforming the museum into a living cultural landmark that engages both visitors and the local community.

How can the Uffizi Diffusi initiative be translated into architecture that reconnects Florence with the towns of Tuscany?



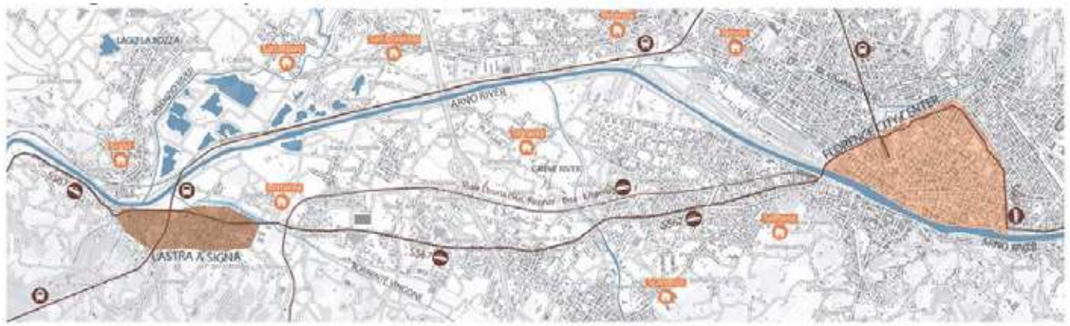
SANT'ANTONIO MUSEUM X UFFIZI DIFFUSI

Lastra a Signa is a historic town located in the Tuscany region, at the southwestern edge of the Province of Florence. Positioned between the Arno and Pesa Rivers, it enjoys a strategic and picturesque setting, making it an ideal destination for those exploring Tuscany's rich artistic and cultural heritage. With approximately 20,000 inhabitants, the town experiences a classic Mediterranean climate, characterized by hot summers and mild winters.

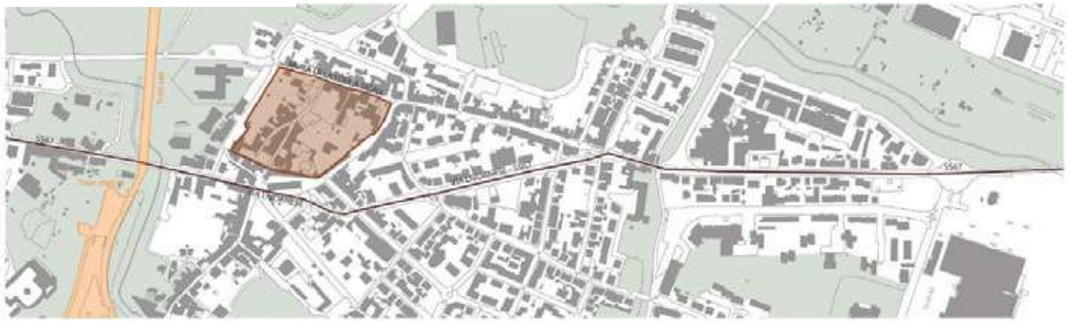
A historical landmark in Lastra a Signa, the Spedale di Sant'Antonio was built in 1411 by the Florentine Guild of Silk (Arte della Seta). It represents the town's connection to Florence's artistic and cultural history.

We are currently renovating the Spedale to give it a new purpose as a cultural space. The project will host exhibitions by local Tuscan artists and offer a space for contemporary work linked to tradition. It will also be one of the locations for the Greater Uffizi Project—a

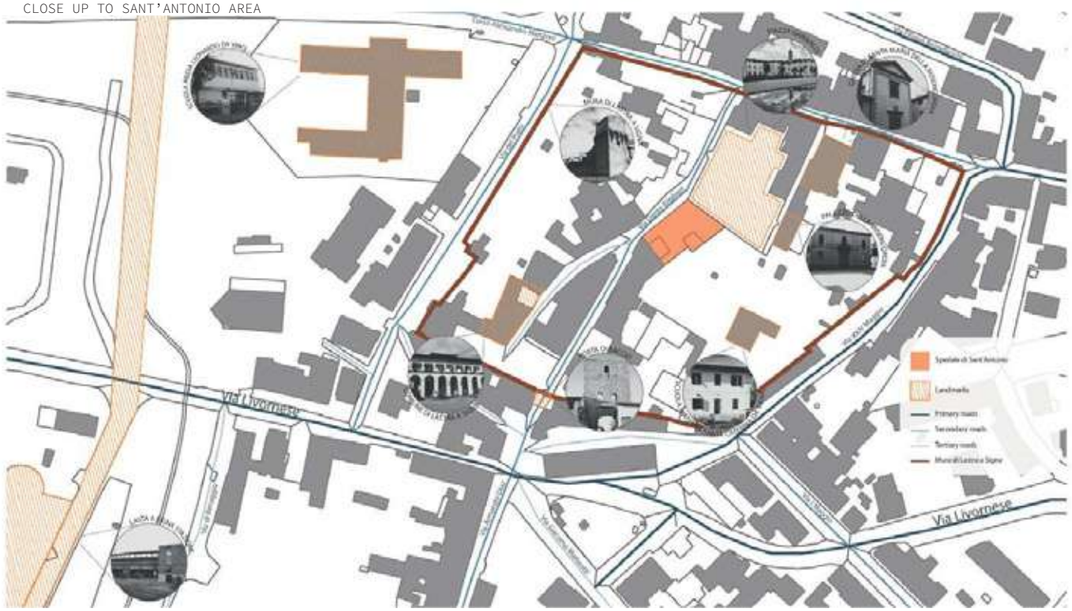
MAP FROM FLORENCE CENTER AND LASTRA A SIGNA

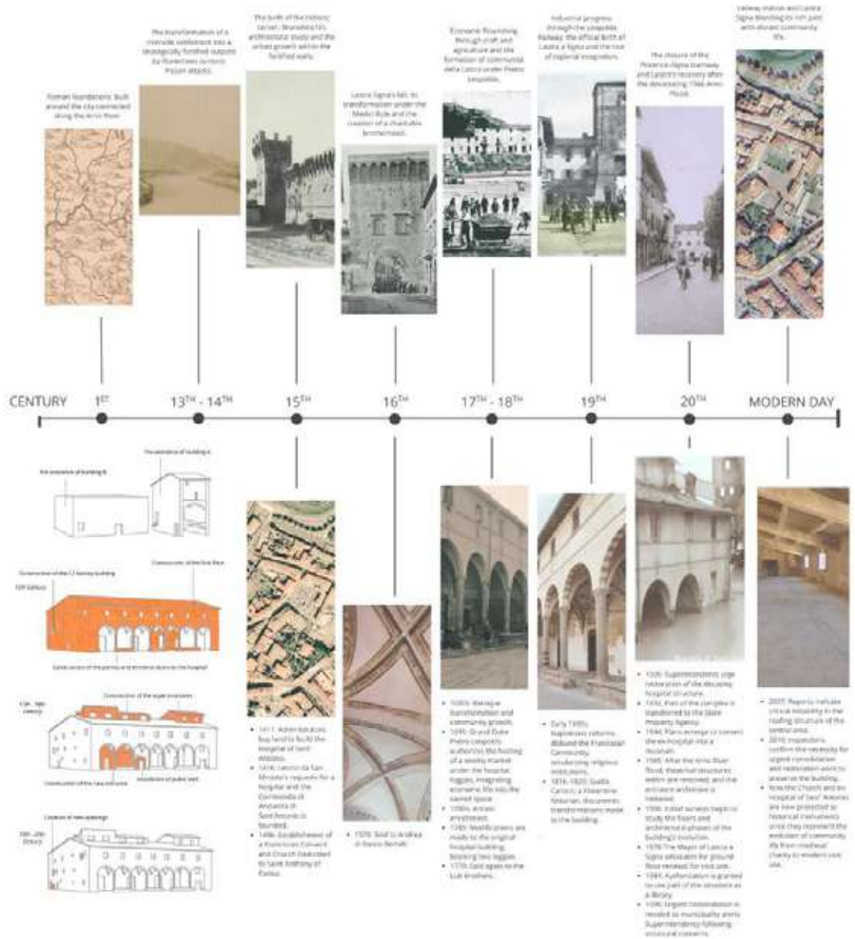


MAP OF LASTRA A SIGNA



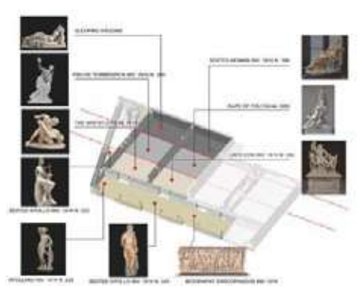
CLOSE UP TO SANT'ANTONIO AREA

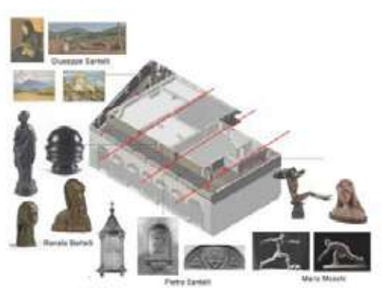




ARTISTS OF LASTRA A SIGNA

ZONING OF ART WORK ON THE FIRST AND SECOND LEVEL





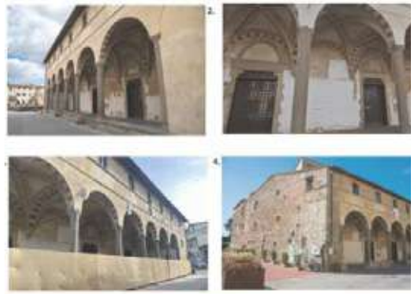
EXPLANATORY DIAGRAMS

SANT'ANTONIO MUSEUM X UFFIZI DIFFUSI
The Uffizi Diffusi project spreads art beyond Florence by showcasing masterpieces in small Tuscan towns, reducing overtourism and promoting local heritage. Restoring Sant'Antonio in Lastra a Signa fits this approach, with exhibitions linking Uffizi artworks to Lastra a Signa's own art, history, and talents—highlighting the area's cultural richness both up and down.
LASTRA A SIGNA
Uffizi Diffusi project
Public Piazza
STRATEGY
5 PRINCIPLES OF RESTORATION
COMPATIBILITY
AUTHENTICITY
MINIMAL INTERVENTION
REVERSIBLE INTERVENTION
DISTINGUISHABLE AGE PERIOD
Addition of inclosed area
to be used in all seasons
The new openings
1- on the staircase
2- upper museum
3-sculpture in piazza
Inclosure of all previous windows / openings
Plastering
The new openings
1- on the staircase
3-sculpture Hanging
Addition of new staircase

RENDER - PIAZZA VIEW

PHOTOGRAPHIC SURVEY - SPEDALE DI SANT ANTONIO

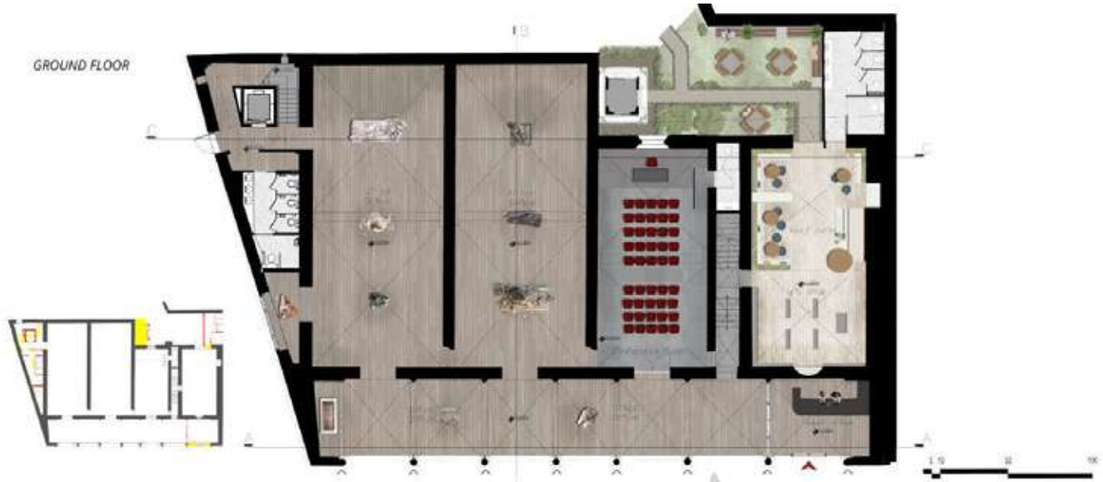
OUTSIDE AREA



SECOND FLOOR SURVEY

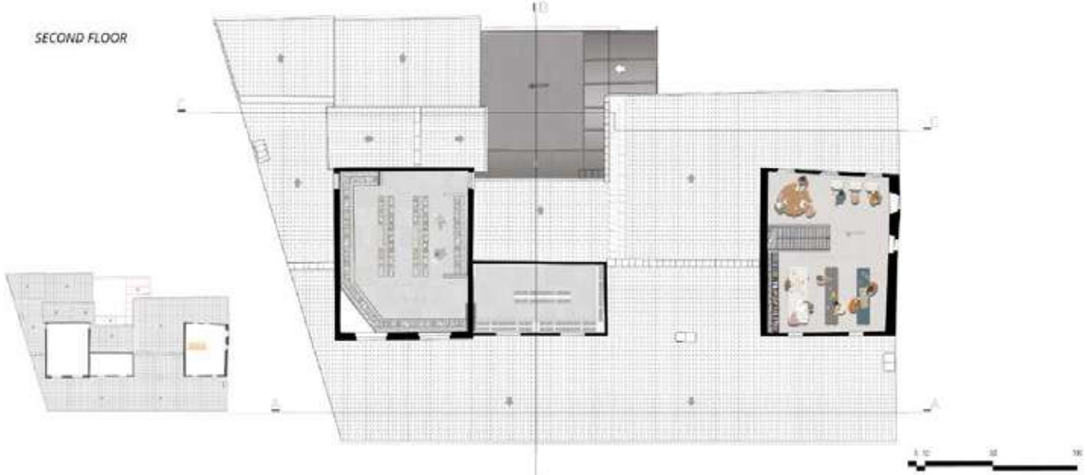
FIRST FLOOR SURVEY

GROUND FLOOR



FIRST FLOOR

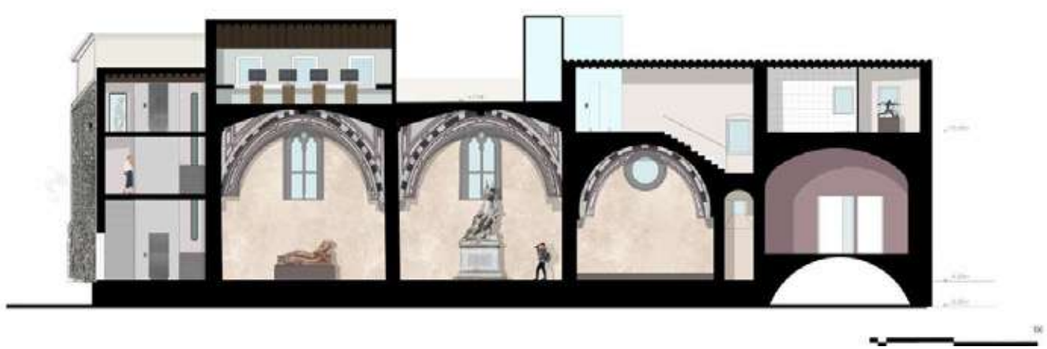
SECOND FLOOR



SECTION AA'

SECTION BB'

SECTION CC'

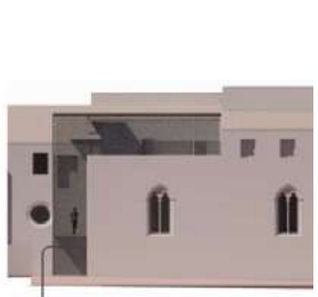


Legend of Colours

- Terracotta Roof Tiles
- Mixed Brick and Stone Wall Construction
- Fresco and Paint Remnants
- Stone
- Plastered Stone Walls
- Pietra Serena Stone
- Metal
- Wood
- Iron

ELEVATION NW

ELEVATION NE



COMPATABILITY

- Genuine compatibility exists when the new enriches rather than diminishes the monument's intrinsic identity.

Preserve and present the original materials and construction techniques

REVERSIBILITY

- Use techniques and materials that can be undone in the future without harming the original structure
- Every insertion in this project is built independently where it can be removed if needed

Addition of an exhibition space for sculpture

Addition of glass on the arches to use the loggia as a part museum - control over the museum

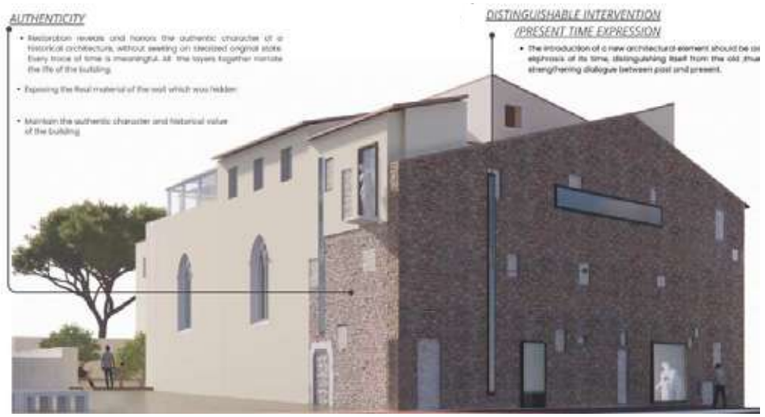
DISTINGUISHABLE INTERVENTION /PRESENT TIME EXPRESSION

MINIMAL INTERVENTION

- Doing only what is strictly essential to respectg the original matter
- Intervening only the necessary to ensure stability and preservation of the building
- Avoid excessive or invasive changes that might compromise the building's historical value or authenticity

AUTHENTICITY

- Restoration reveals and honors the authentic character of a historical architecture, without seeking an idealized original state. Every trace of time is meaningful. All the layers together narrate the life of the building.
- Exposing the Real material of the wall which was hidden
- Maintain the authentic character and historical value of the building



DISTINGUISHABLE INTERVENTION /PRESENT TIME EXPRESSION

- The introduction of a new architectural element should be cl ellphasis of its time, distinguishing itself from the old, thus strengthening dialogue between past and present.

3 DWELLING IN A PERMANENT WAR ERA MIXED USE RESIDENTIAL BUILDING

Theme :
Mutant Architecture

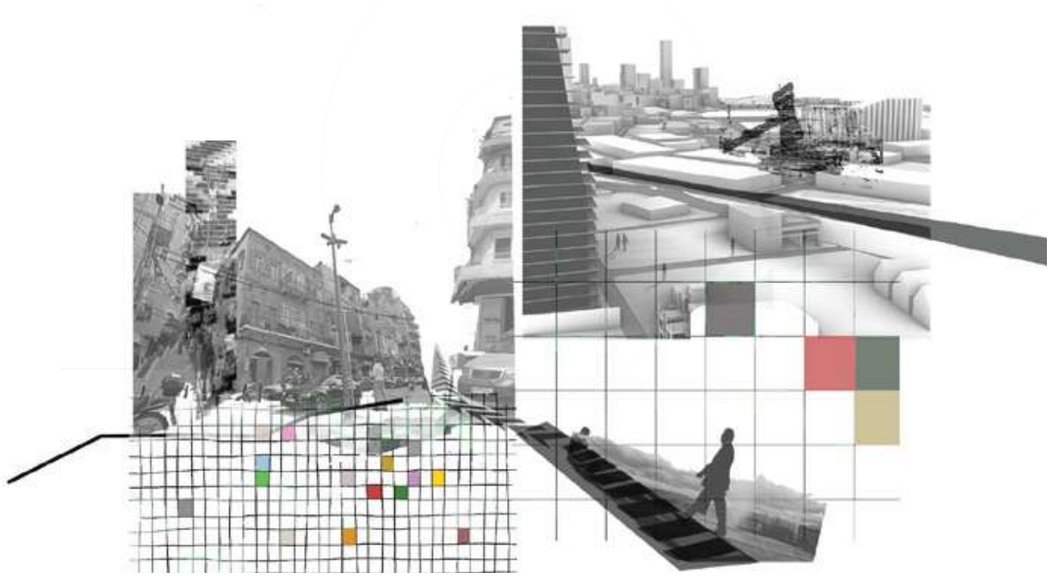
Location :
Mar Mkhayel, Lebanon
Beirut Port

Studio 7 LAU

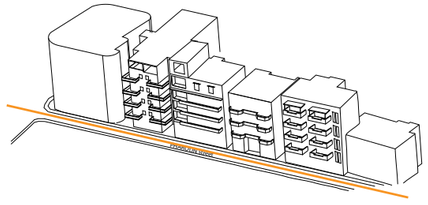
This project was developed during a period of war in Lebanon, where designing architecture while experiencing conflict changed the way I thought about housing. Instead of seeing war as an unusual event, the project accepts it as part of the reality many people live with and asks how architecture can respond to it. The mixed-use residential building is designed to reduce the impact of destruction rather than pretend it can avoid it. A reinforced public bunker forms the base of the building, providing a safe space for both residents and the surrounding community during emergencies. Above it, the residential structure is lighter and designed so that if part of it is damaged, the protected base remains, allowing the building to be rebuilt over time.

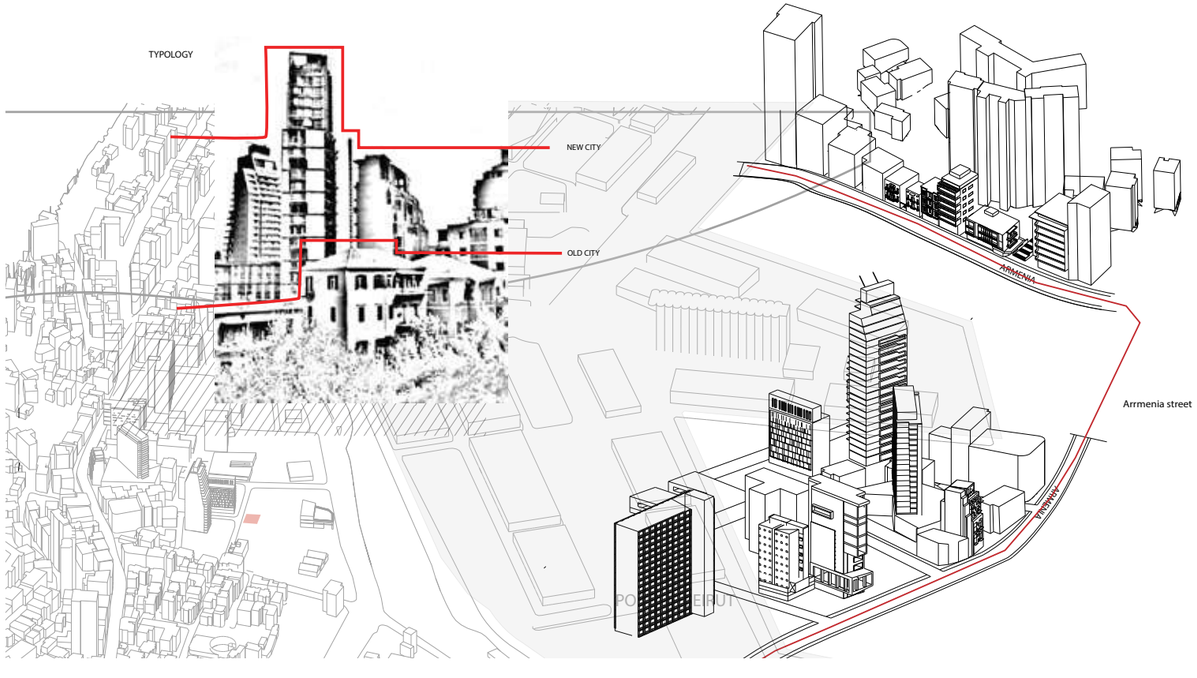
The same idea is reflected inside the homes. During conflict, people's living situations can change very quickly. Families may grow, relatives may move in, or extra space may be needed for others seeking shelter. Instead of fixed apartments, the homes are designed as flexible layouts made up of separate rooms that can be added, removed, shared, or rented depending on need. Residents choose only the spaces they require and can adapt their homes over time. The project explores architecture that responds to real life—not only by protecting people during emergencies, but also by allowing homes to change as life changes.

How can architecture help people live with uncertainty by creating buildings that are both safe and adaptable to changing needs?

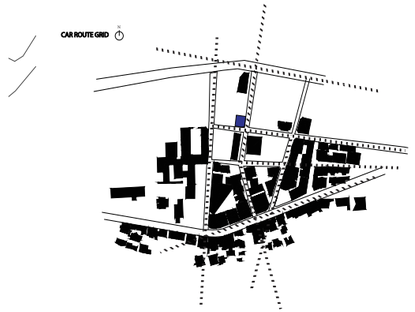


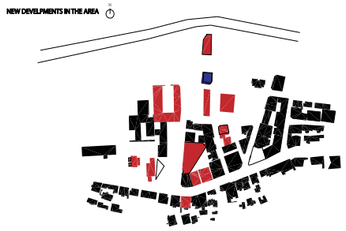
THE COLLAGE CAPTURES THE CLASH BETWEEN MAR MIKHAEL'S OLD, VIBRANT BUILDINGS AND THE NEWER, RIGID DEVELOPMENTS. IT SHOWS TWO DIFERENT GRIDS: ONE LOOSE AND LIVELY,FILLED WITH COLOR AND REPRESENTING THE CHARACTER OF OLD BUILDINGS, AND THE OTHER MORE STRUCTURED AND NEUTRAL, SYMBOLIZING THE NEW BUILDINGS FACING THE BEIRUT PORT A PERSON WALKS THROUGH THE SCENE, MOVING FROM THE QUIET, NEWER BUILDINGS TOWARD THE OLD, CROWDED SPACES WHERE STREET LIFE IS ACTIVE . THIS CONTRAST REECTS HOW DESPITE THE ECONOMIC PUSH FOR NEW DEVELOPMENTS PEOPLE STILL GRAV-ITATE TO THE OLD DENSE SPACES WHERE COMMERCIAL LIFE THRIVES AT STREET LEVEL. THE NEWER DEVELOPMENTS HINT AT BEIRUT'S CONNECTION TO ITS PORT, TYING THESE SPACES BACK TO THE CITY'S SHARED HISTORY

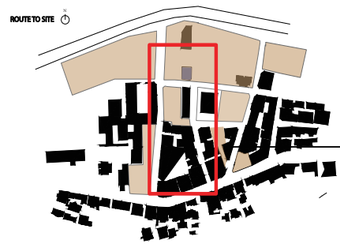


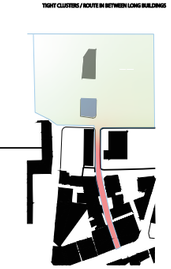


SITE CONDITIONS

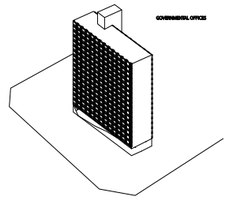


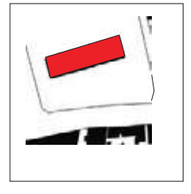


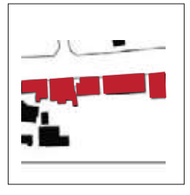


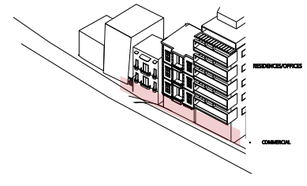


TYPOLOGIES AND THE RELATION TO THE PUBLIC

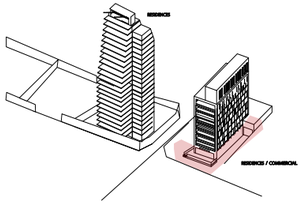


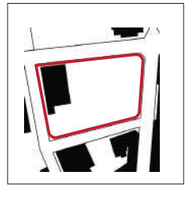


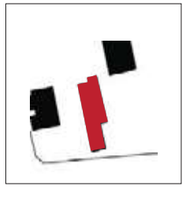


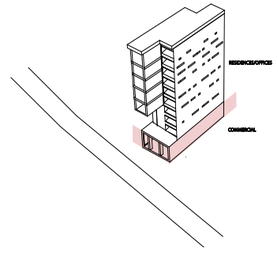


Government buildings, often large and standalone, emphasize a sense of separation, while historic buildings align closely with one another, creating a cohesive, open envirmoent
New residential developments, however, tend to limit public access, contrasting sharply with the inviting presence of older structures. Additionally, contemporary buildings with ground-level galleries or commercial spaces present a hybrid approach, fostering public engagement and private realms. These typologies collectively highlight an interplay
.of accessibility and architectural identity in Mar Mikhael



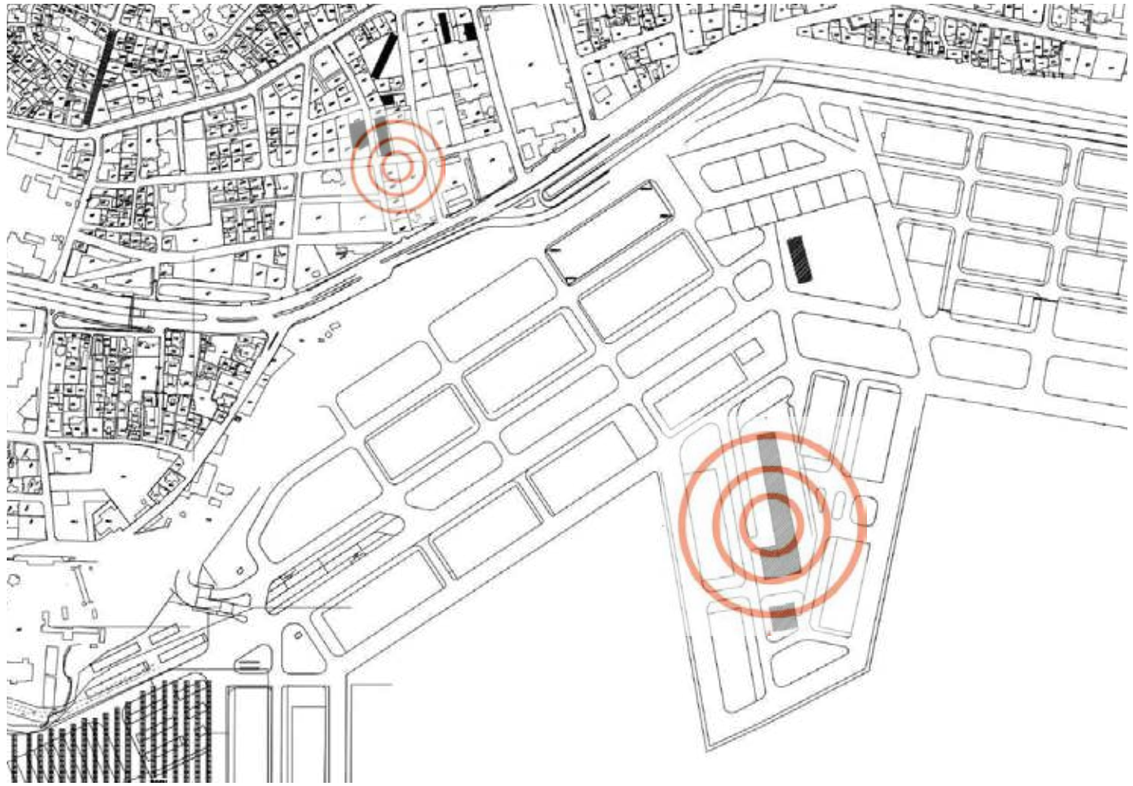






BEIRUT PORT

SITE

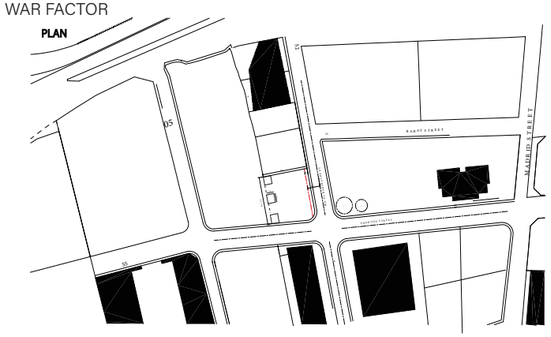


PROJECT RENDERS

WAR FACTOR

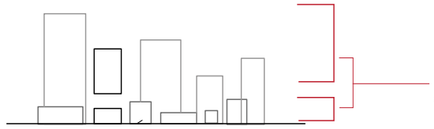
2024

PLAN

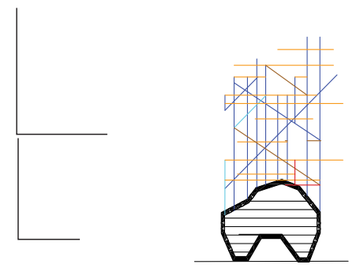


a setback of 2 meters on IER street
some setbacks on the west side

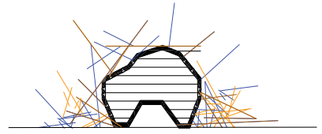
WAR FACTOR



Blending the two contrasting urban typologies present on site
the new tall developments and the historic or low rise buildings
This duality is highly visible in the area

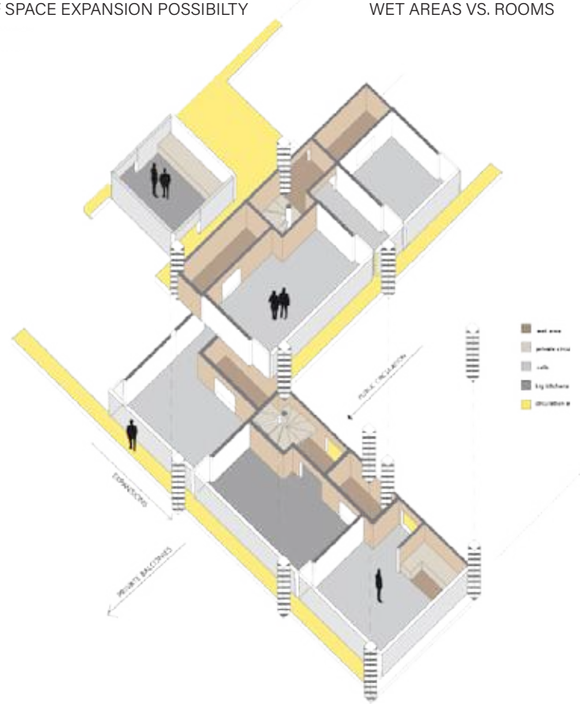


Half of the building is a bunker and the other half is a very light low mantanaice structure serving as a private residence

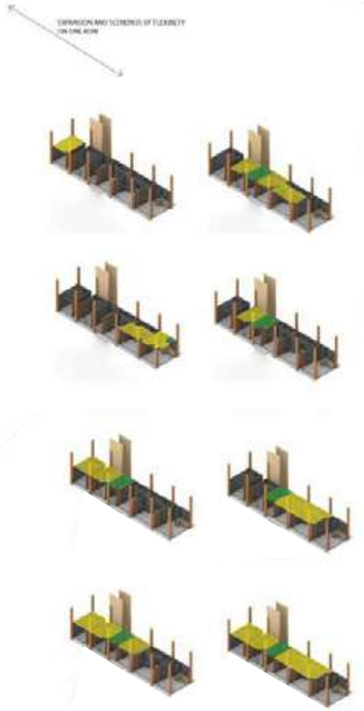


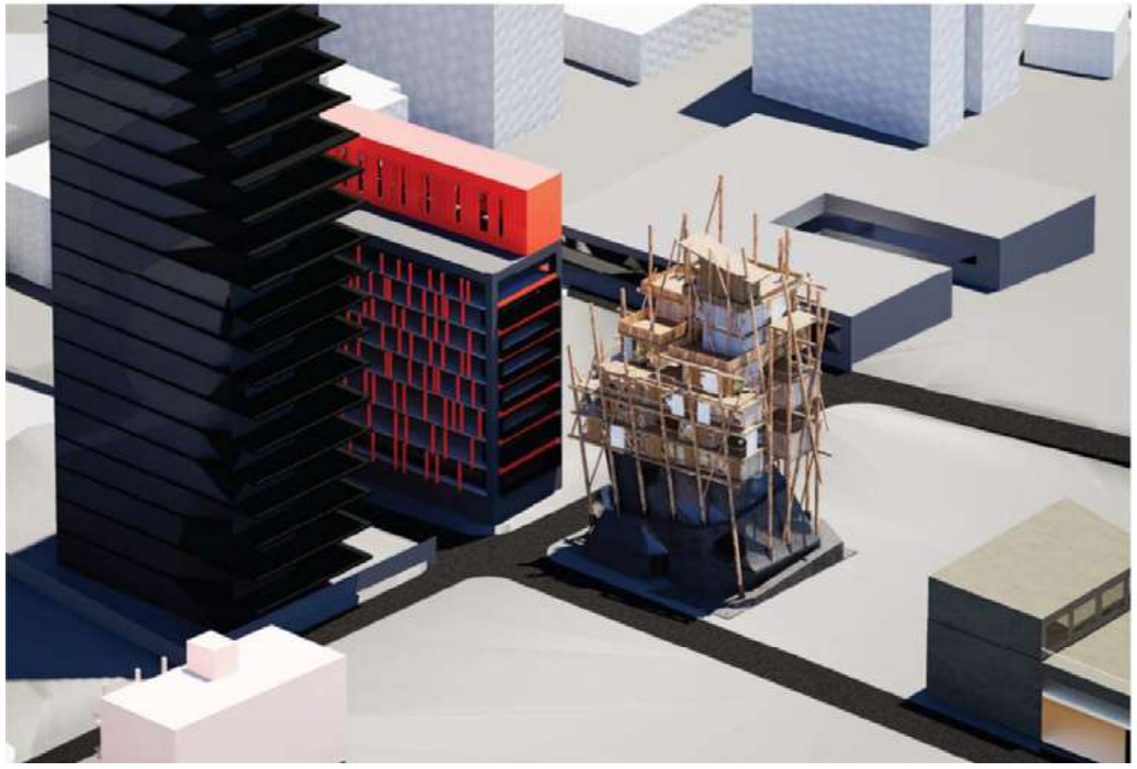
Cant avoid the damage but can minimize the distruction

GENERAL IDEA OF SPACE EXPANSION POSSIBILTY

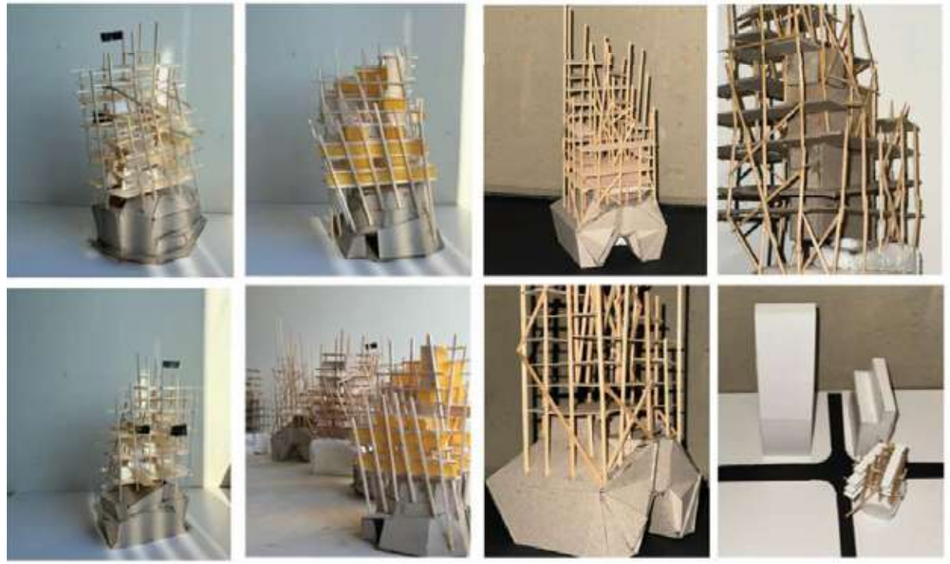


WET AREAS VS. ROOMS

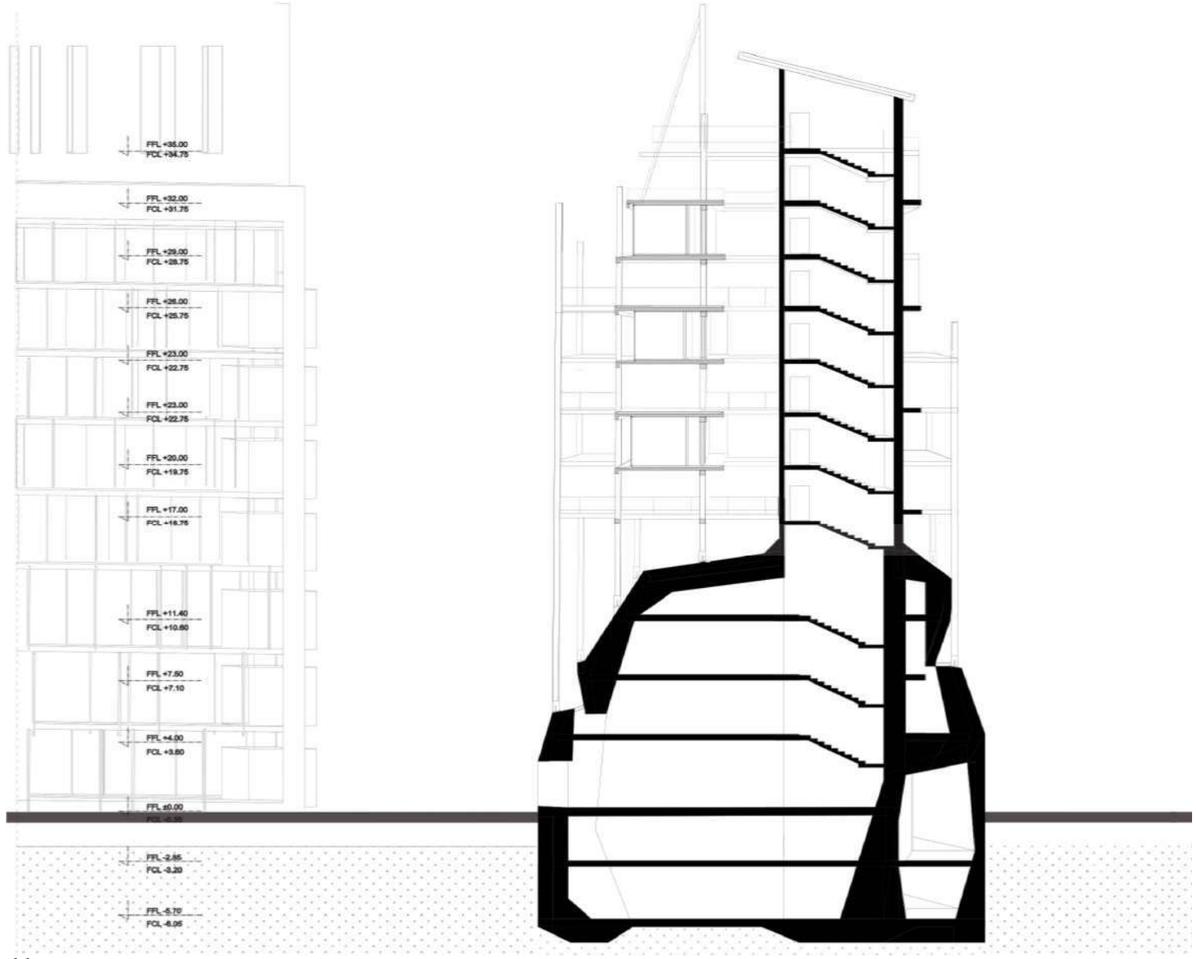


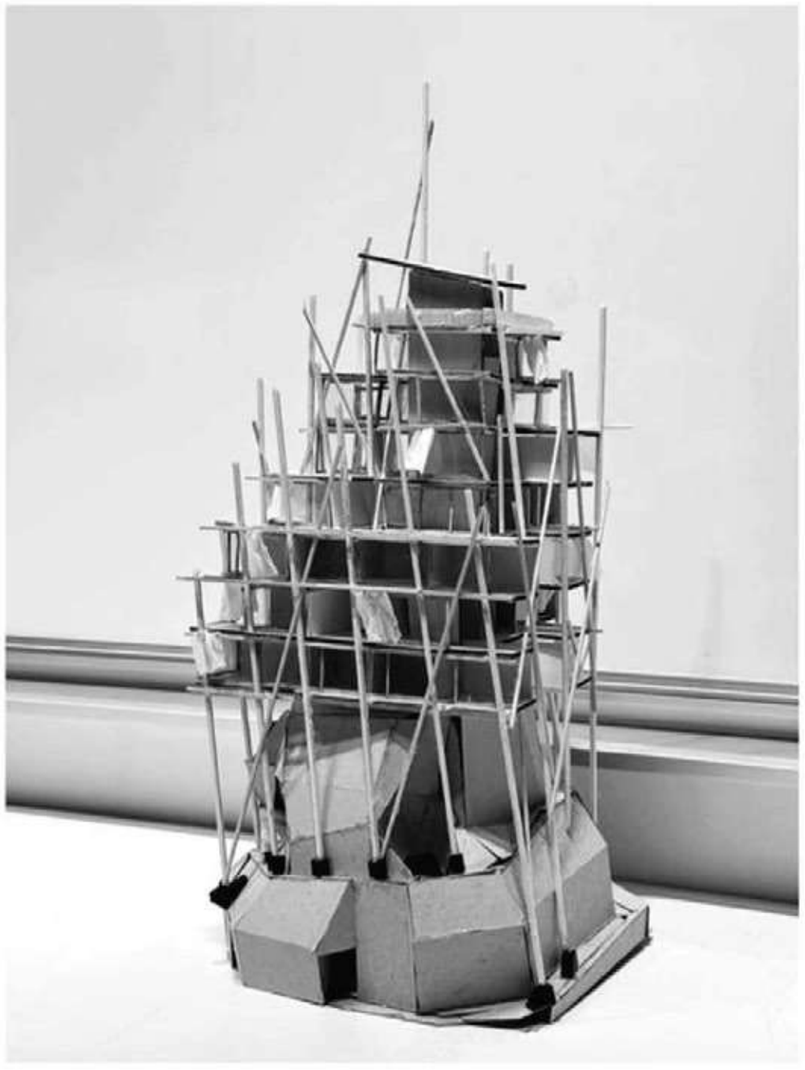


STUDY MODELS

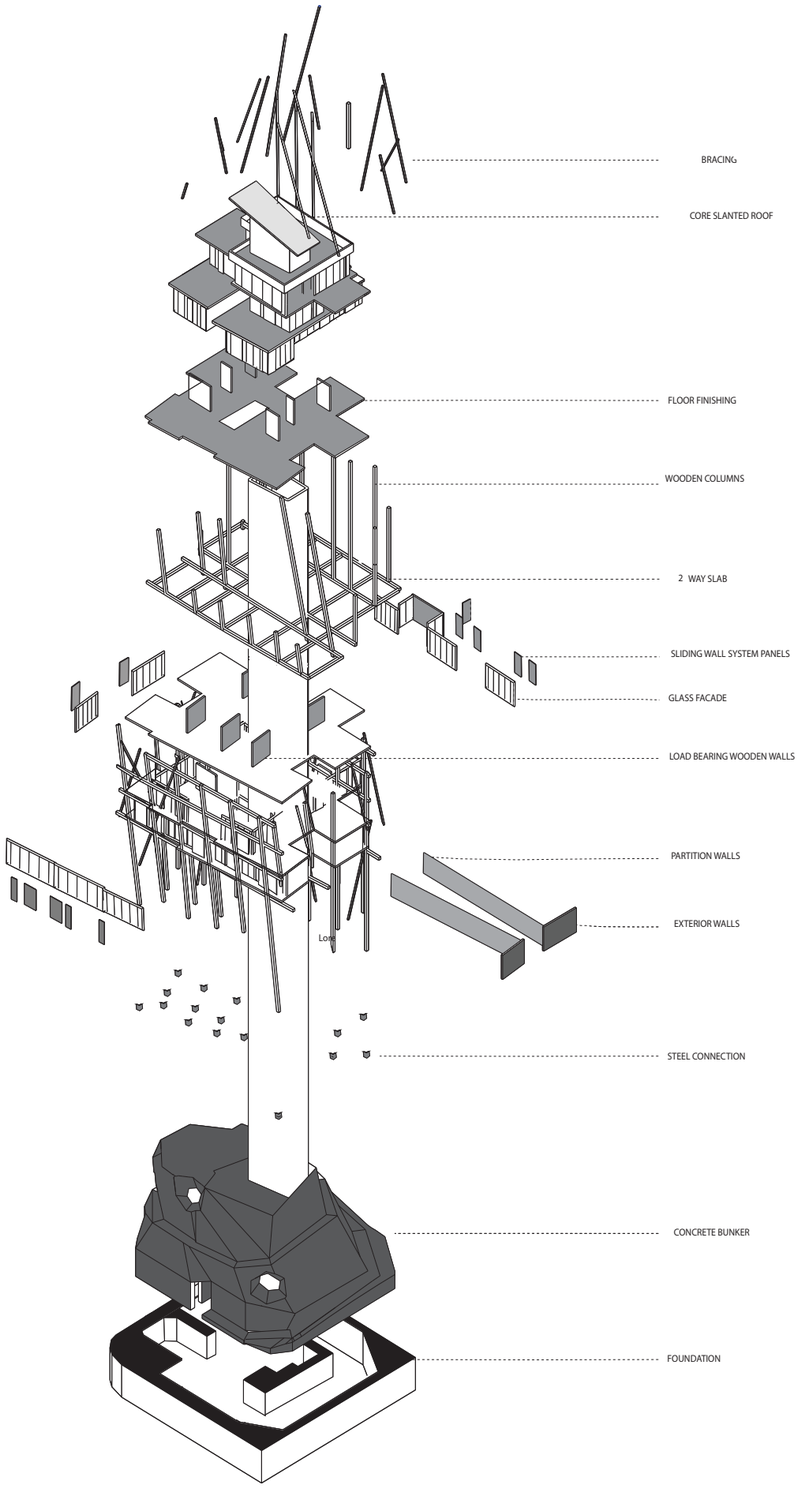


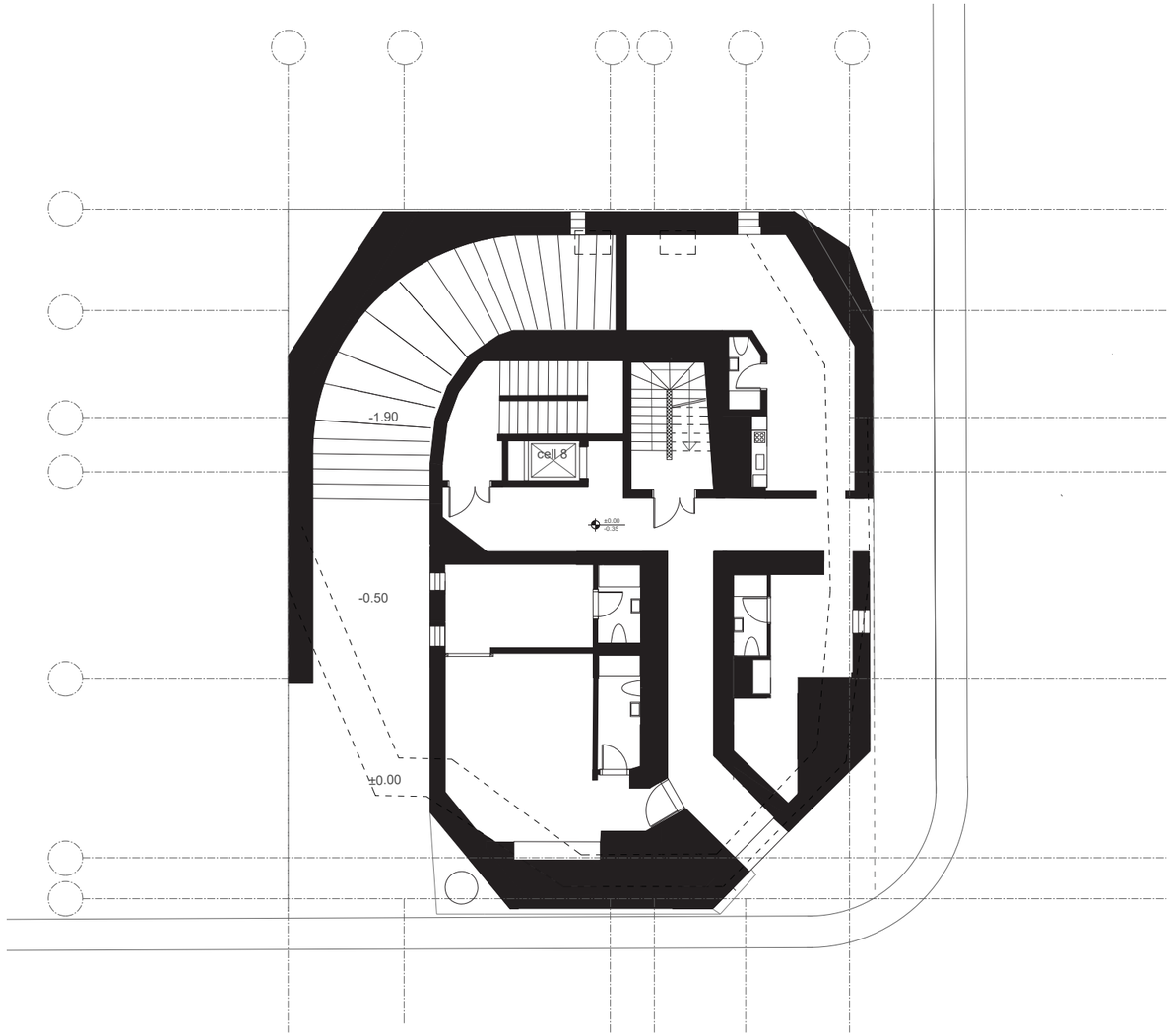
SECTION A - BUILDING CORE



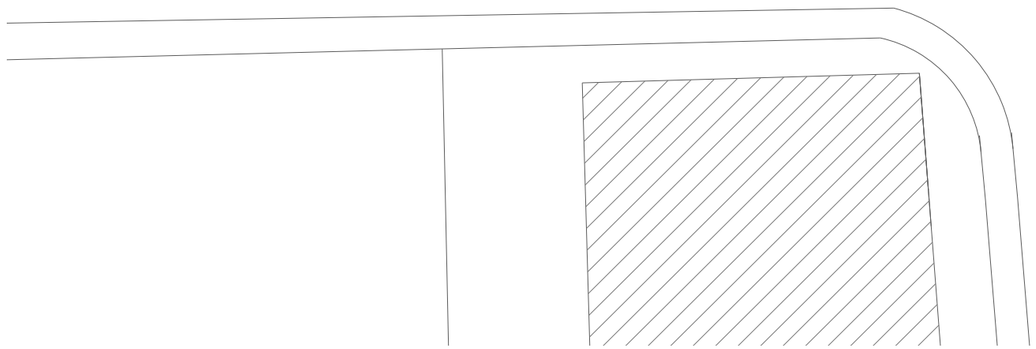


STRUCTURAL DIAGRAM

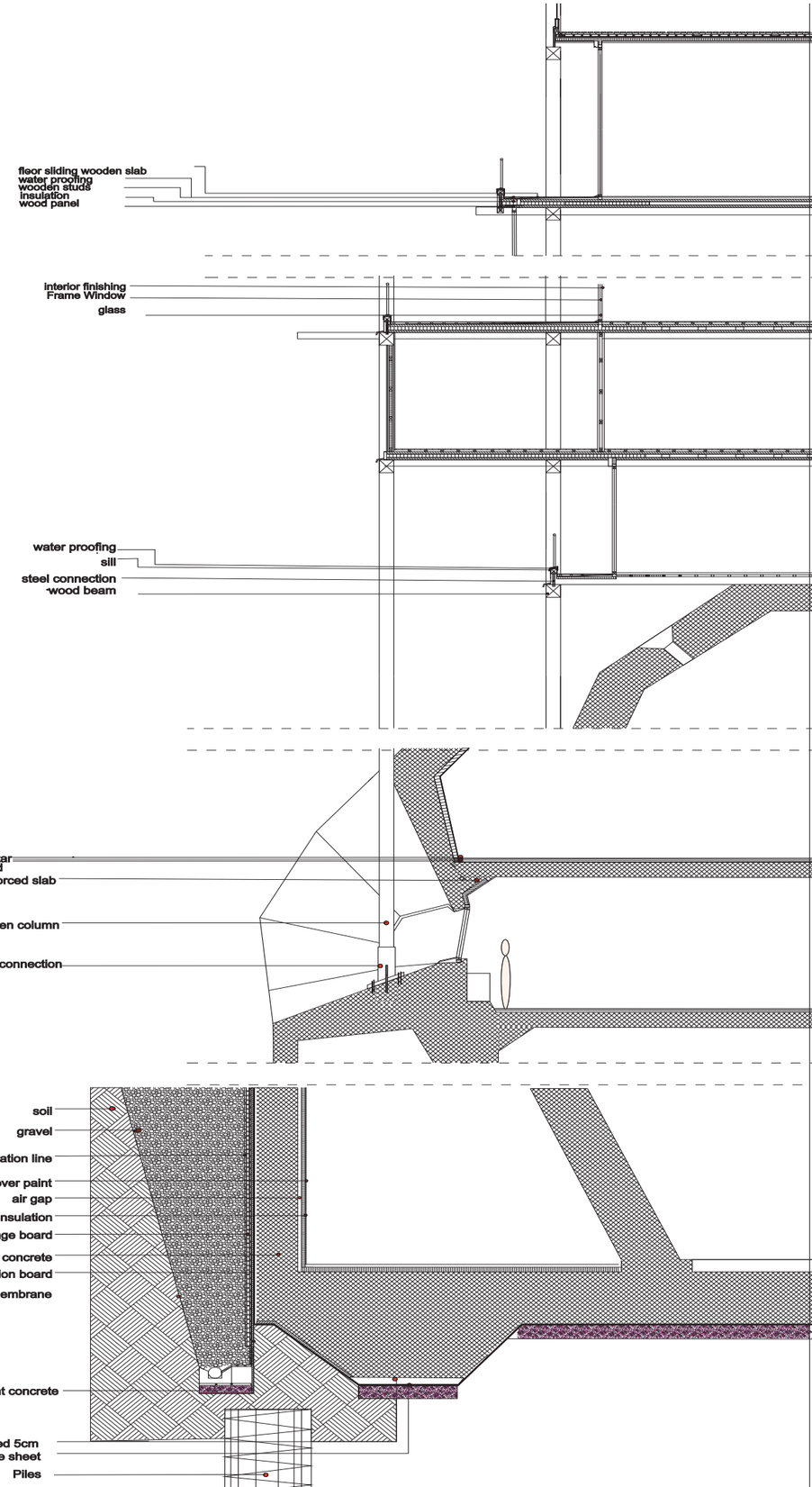


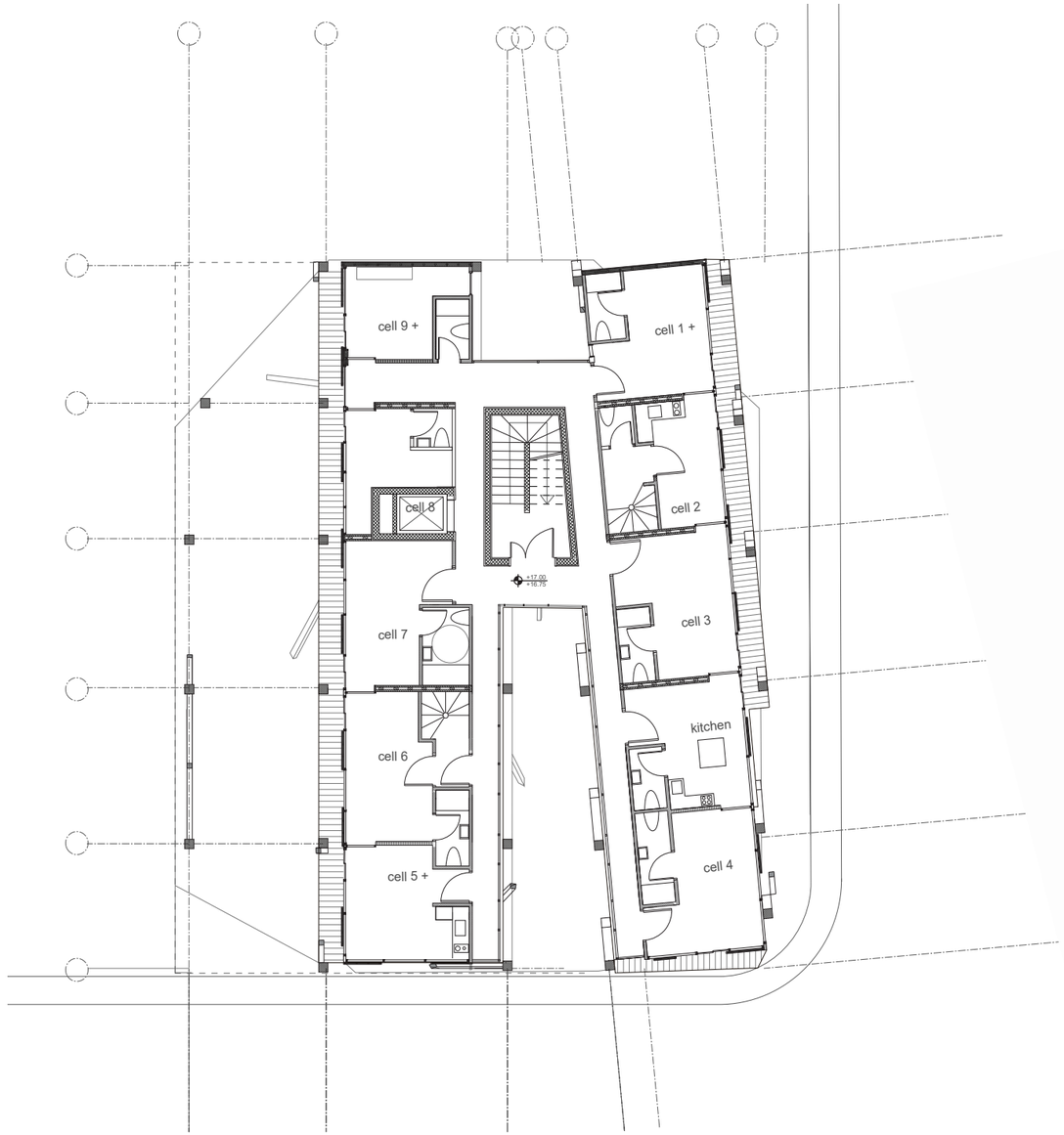


ground floor
bunker
1:100

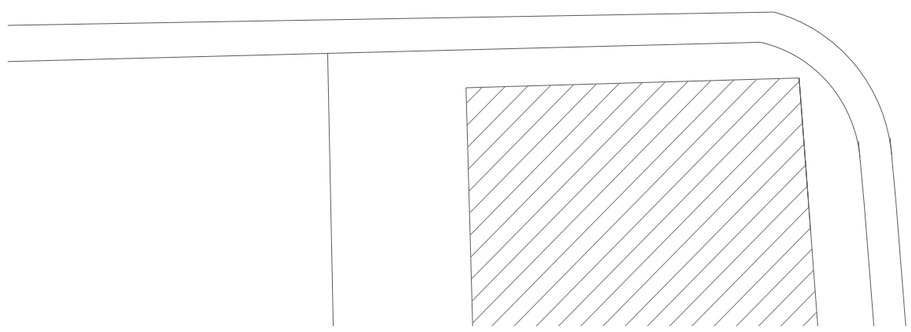


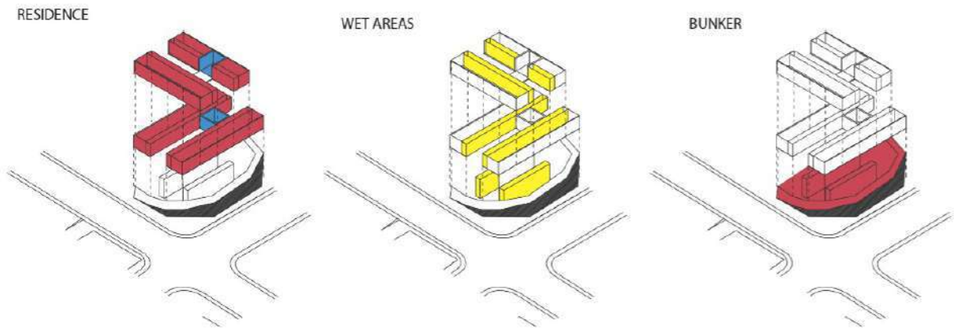
DETAILED WALL SECTION

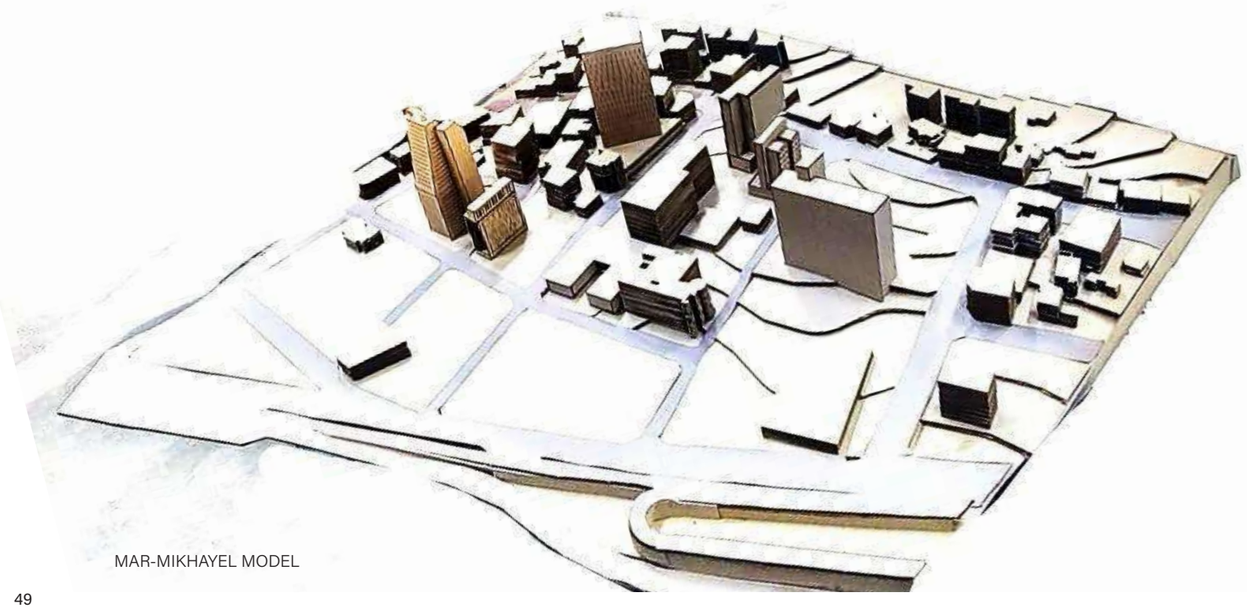




5th floor
private residence
1:200



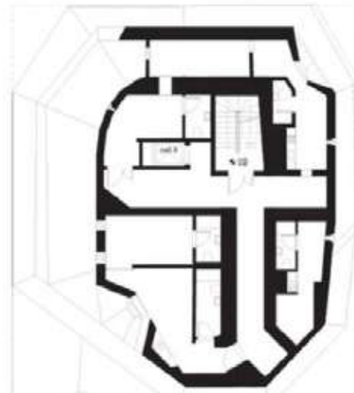




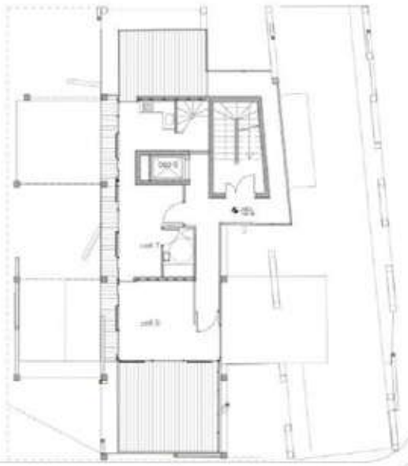
MAR-MIKHAYEL MODEL

7th floor
private residence
1:500

8th floor
private residence
1:500



ground floor
banker
1:500



11th floor
private residence
1:500

4 AUTOMOTIVE ARTISTRY & RECIDENCY

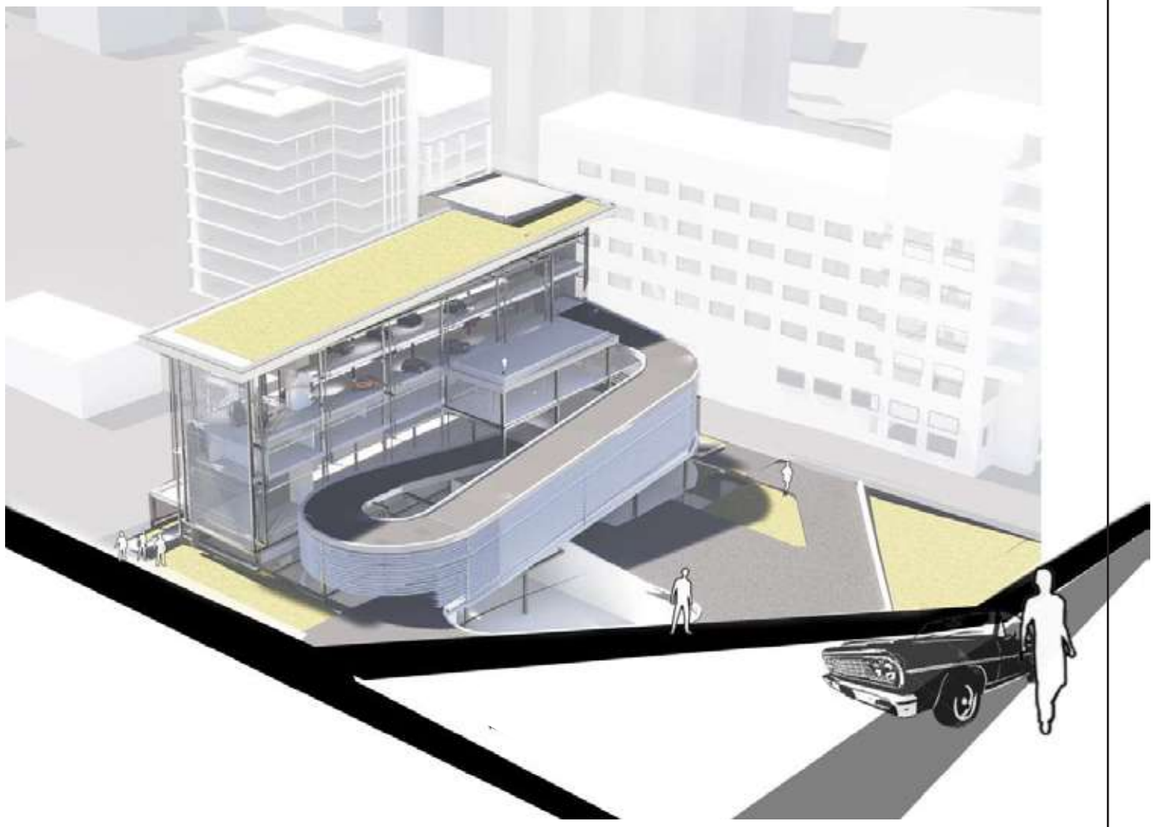
Theme :
Art Residency

Location :
Karantina, Lebanon
Beirut

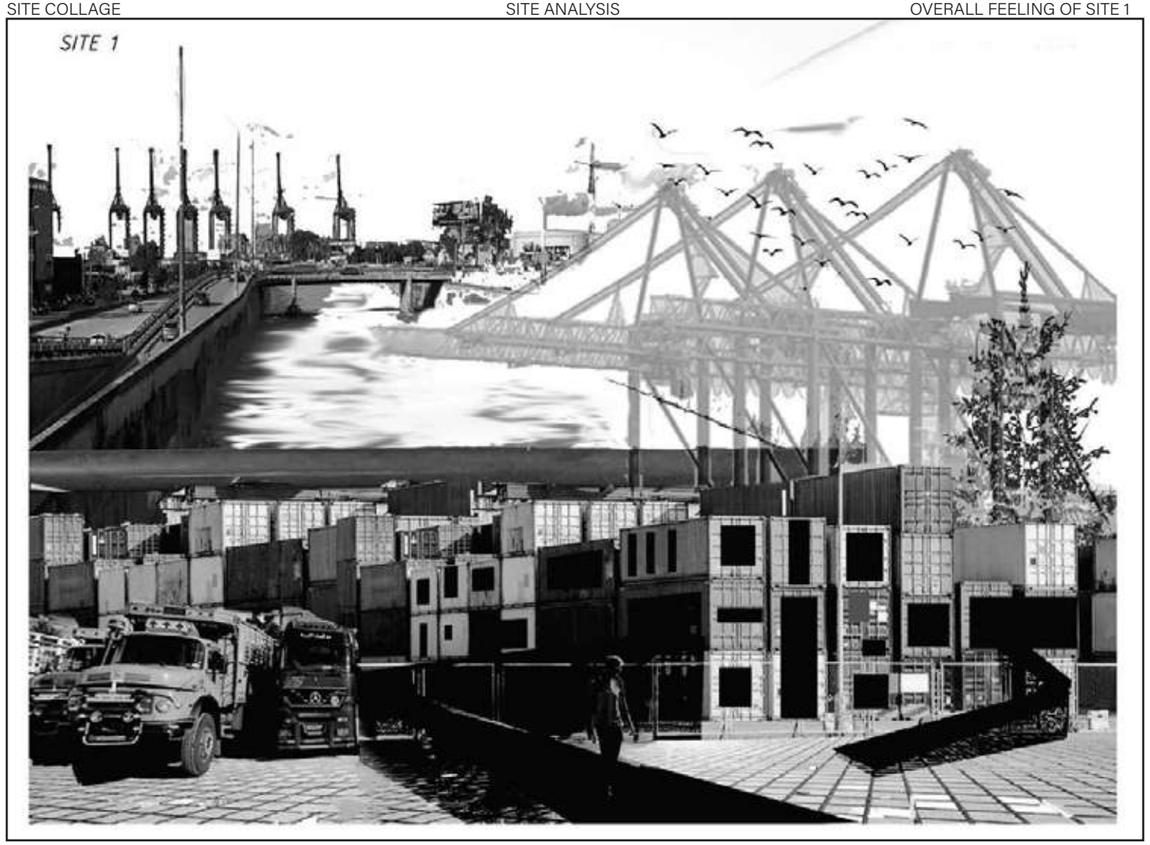
Studio 6 LAU

Karantina, once defined by its history as a quarantine zone and later by the slaughterhouse, has long remained isolated from the rest of Beirut. Although a vibrant local community continues to live within the neighborhood, few people enter unless they have a specific destination. Today, however, its edges are beginning to evolve. Cultural venues such as KED, Ballroom Blitz, BO18, and Sfeir-Semler Gallery, together with the arrival of automotive dealerships and workshops attracted by affordable industrial land, signal the emergence of a new identity rooted in both creativity and car culture. Located at the furthest point of the site, adjacent to Beirut's main highway, the project occupies one of the city's principal gateways—constantly seen by people entering and leaving Beirut. Rather than treating this movement as something that simply passes by, the project captures it. An automotive hub combined with artist residencies and public spaces becomes an invitation to enter Karantina rather than drive past it. The surrounding roads become part of the automotive experience, while the building acts as a landmark that showcases the neighborhood's transformation. By extending the activity already present along Karantina's perimeter into its overlooked interior, the project reconnects the city with a community and a piece of land that have remained hidden in plain sight, redefining Karantina's identity through movement, production, and public engagement.

How can architecture bridge the disconnect between Karantina's local community and the evolving city surrounding it?

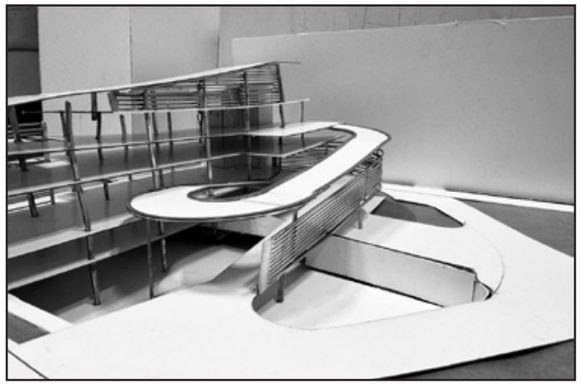


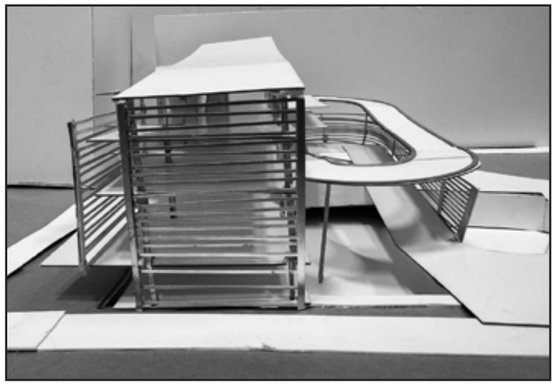
SITE COLLAGE



SITE ANALYSIS

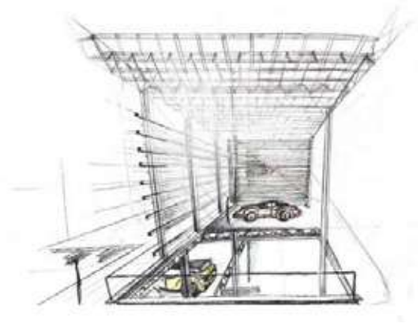
OVERALL FEELING OF SITE 1



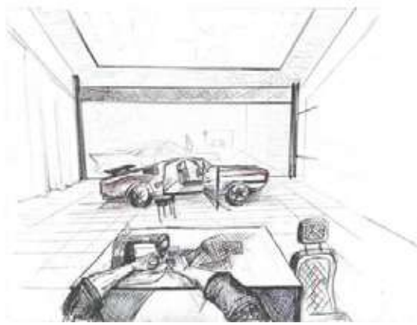


MODEL - SOUTH ELEVATION

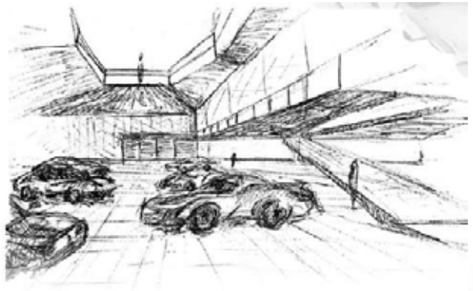
FIRST STAGE IDEA SKETCHES

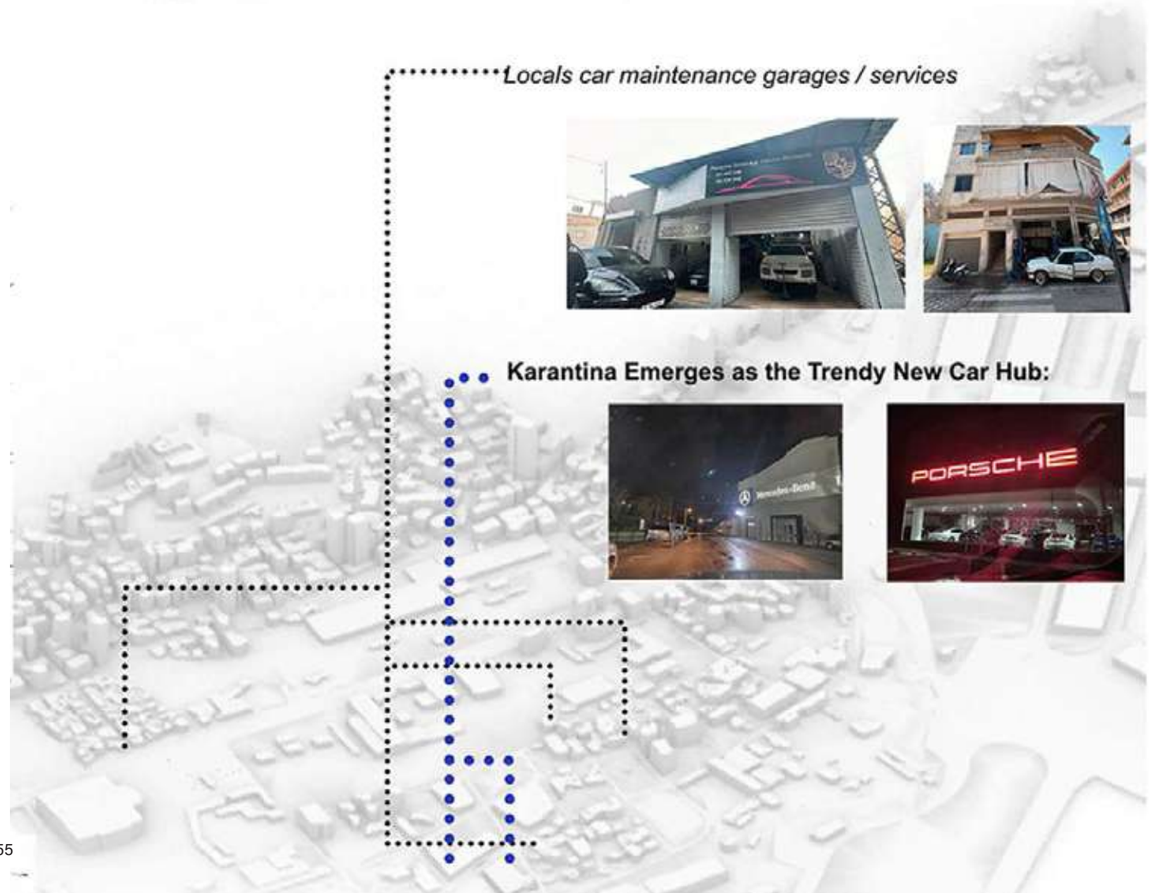


OUTDOOR CAR RAMPS FOR SHOWCASE & ACCESIBILITY

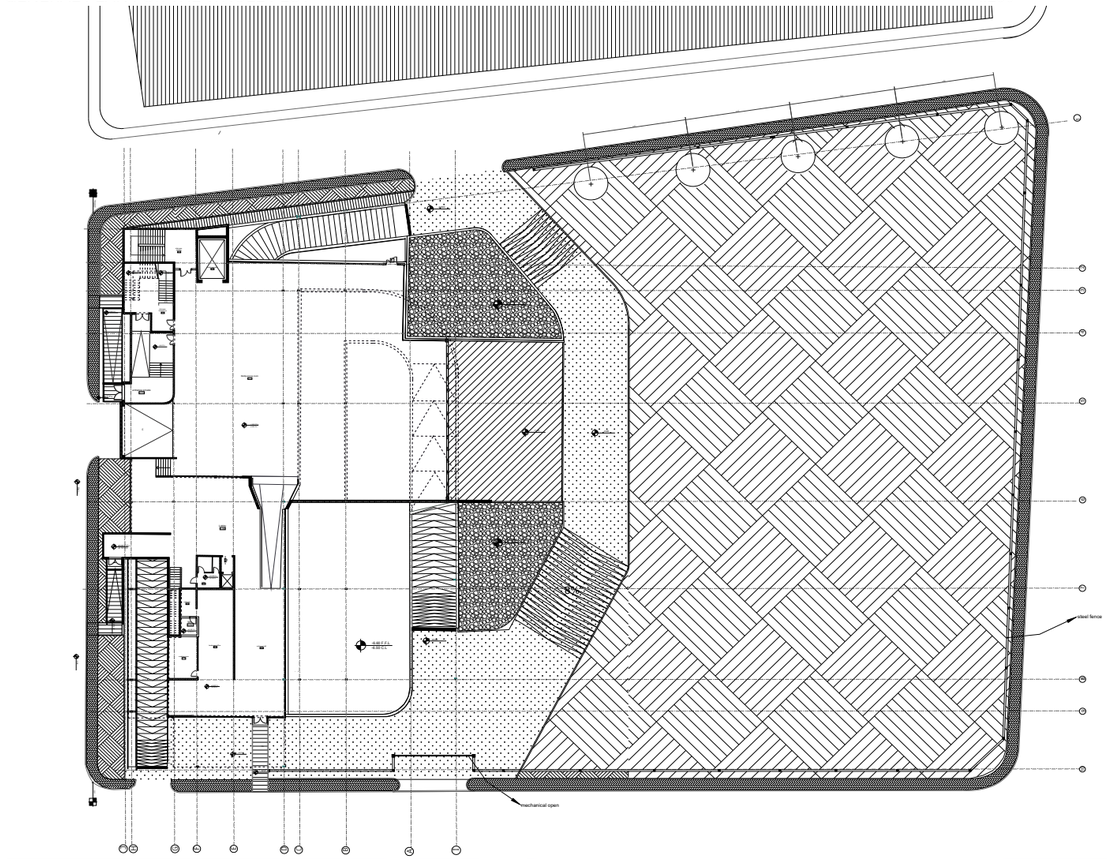


VISIUAL CONNTECTION TO ACTIVITY HAPPENING



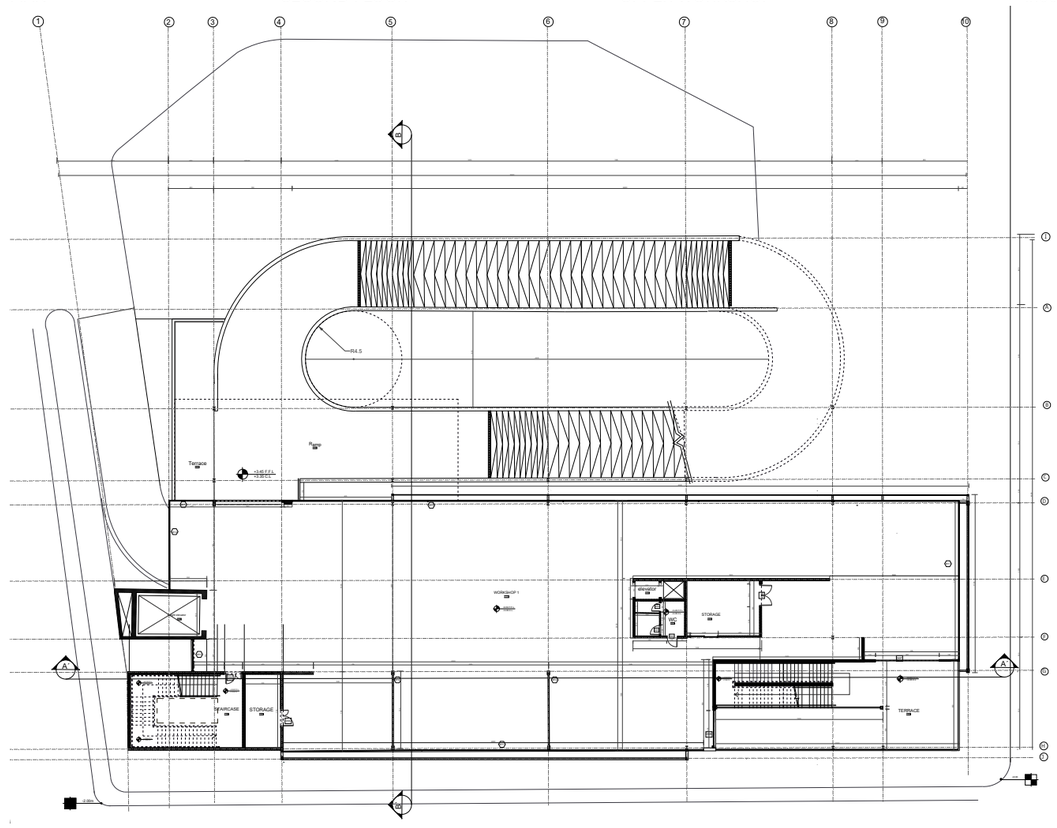


GENERAL PLAN FOR THE WHOLE PLOT GROUND FLOOR 1:200

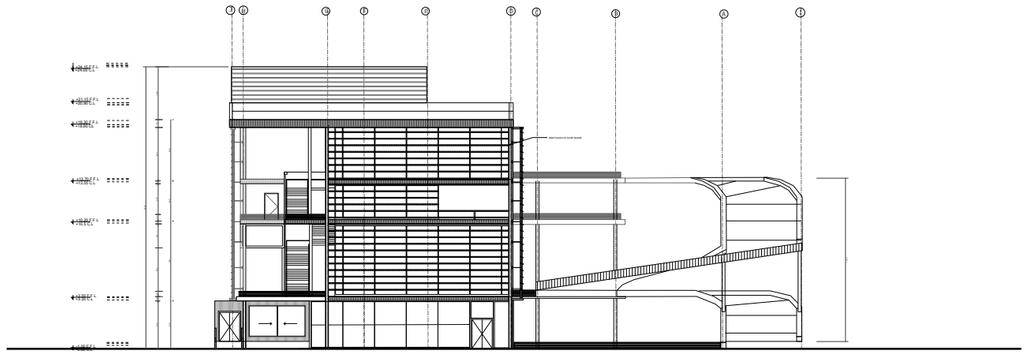


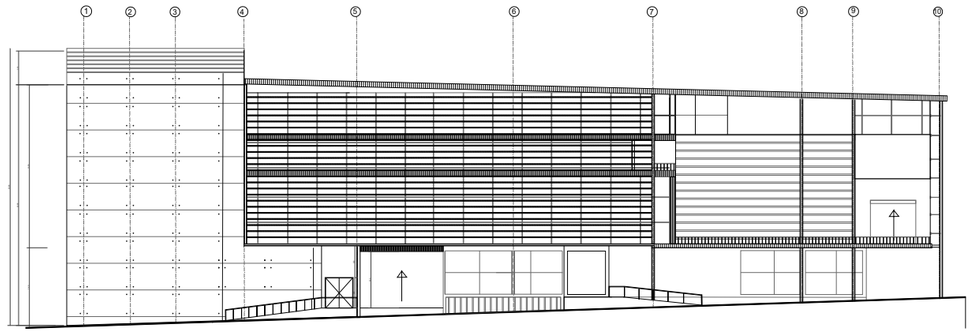
56 EAST ELEVATION

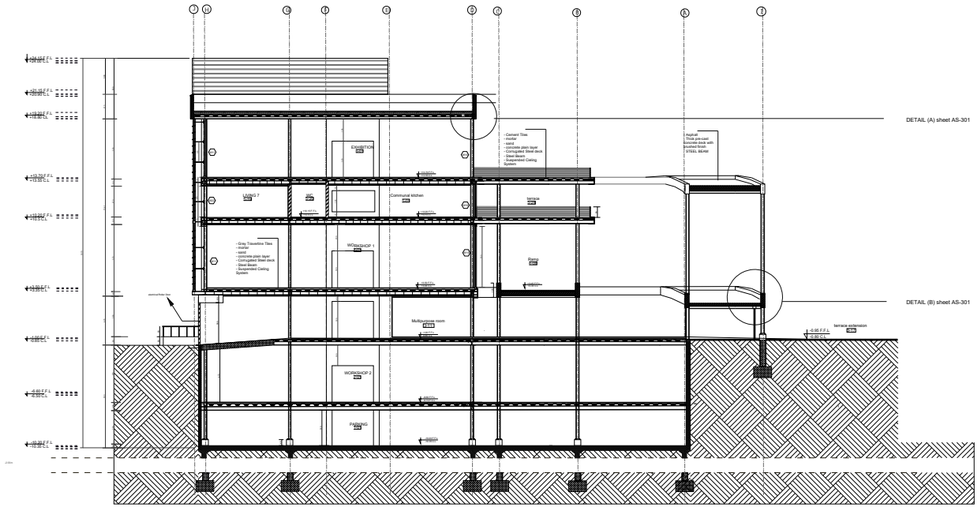
PIAN SECOND FLOOR UPPER WORKSHOP 1:100

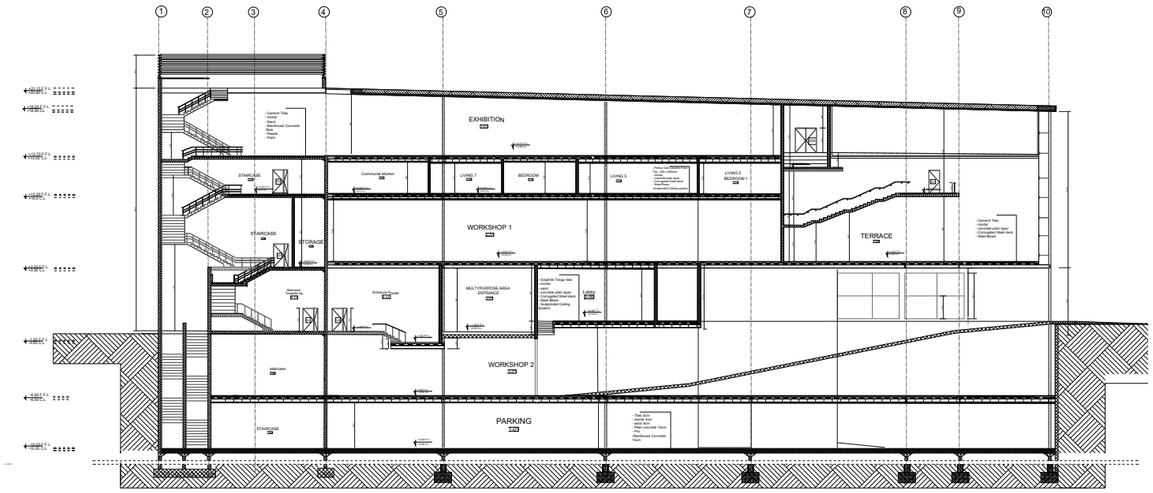


57 SOUTH ELEVATION





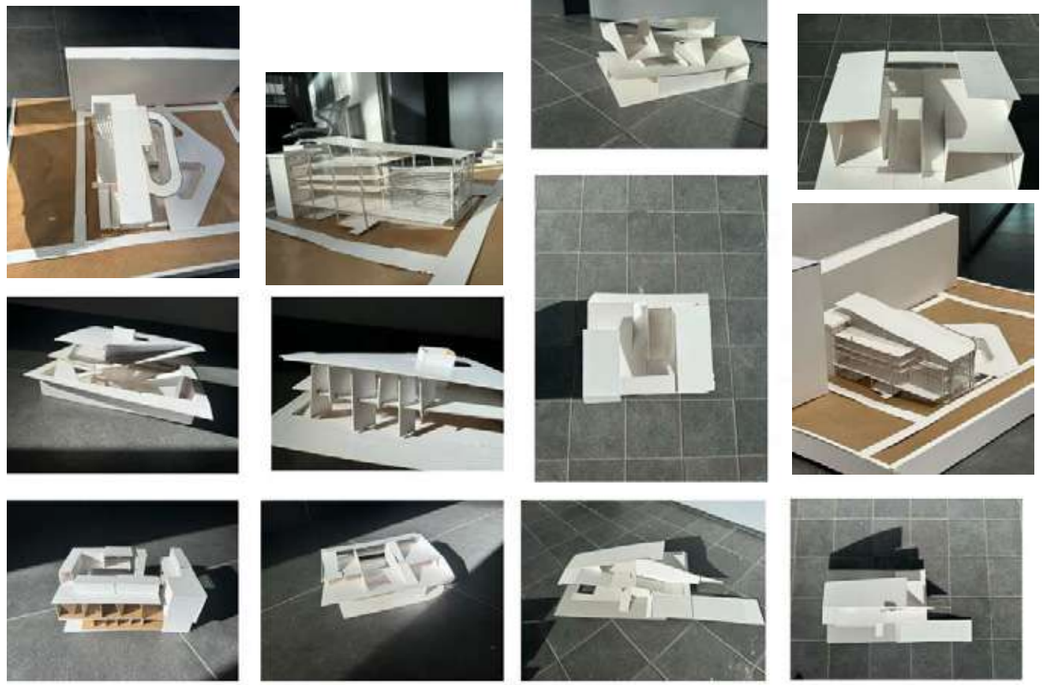




WEST ELEVATION

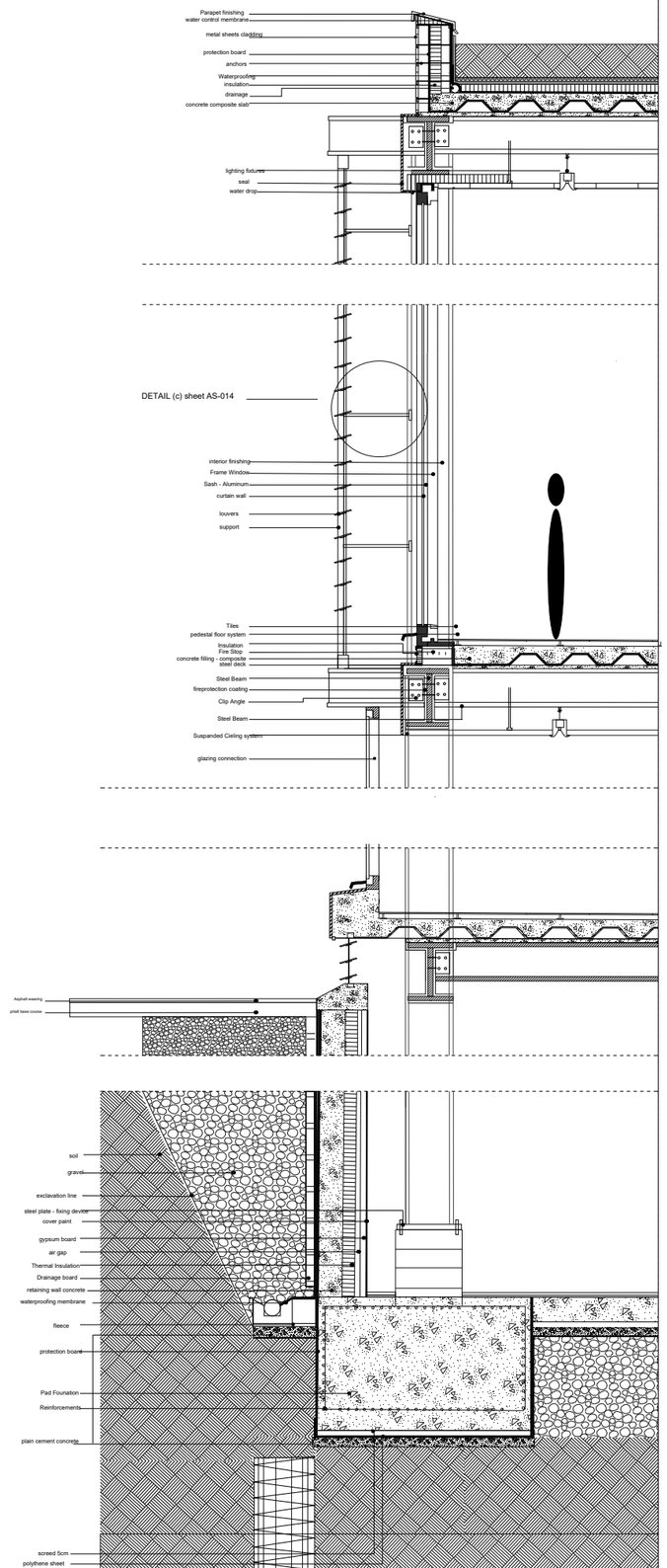
NIGHT RENDERINGS FROM CHARLES HELOU HWY VIEW

PROCESS MODELS



INTERIOR RENDERING WORKSHOP

WALL SECTION 1 : 20



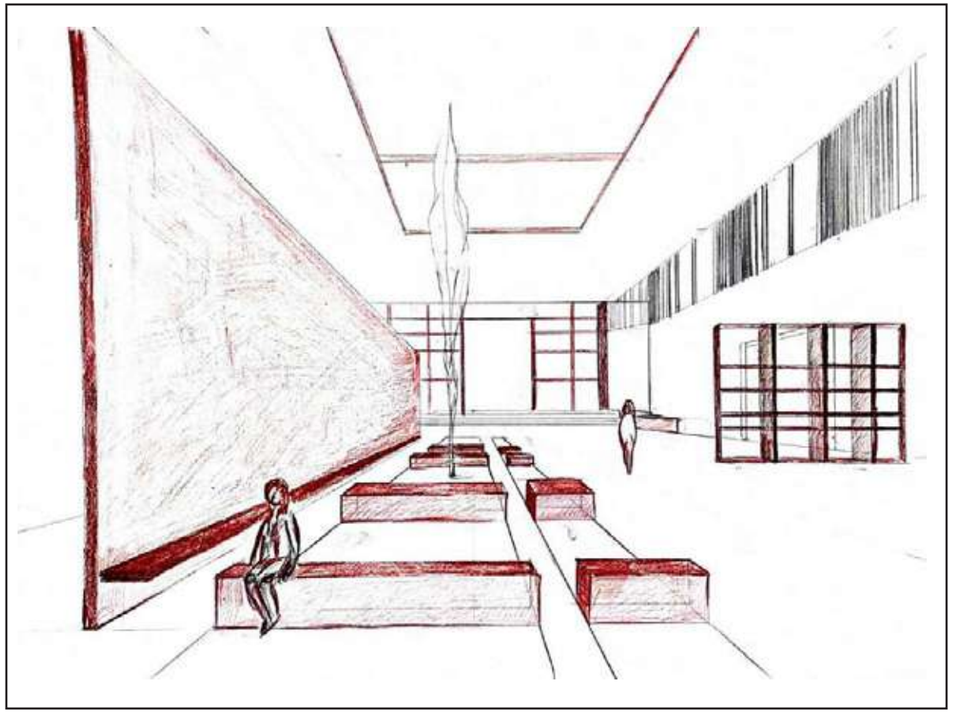
Theme :
Primary School in Africa

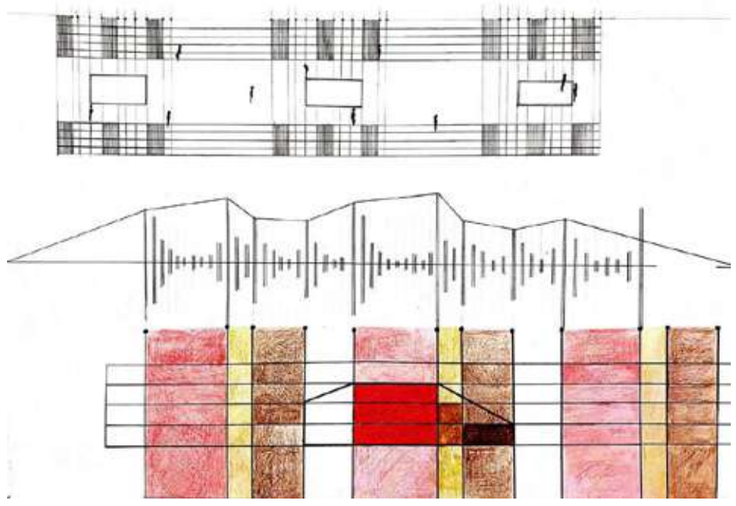
Location :
Koua, Africa

Studio 4 LAU

This architectural competition project for a school in koua, africa, features a flexible modular design that promotes an open and visually engaging learning environment. each classroom is separated by being raised and wooden boundaries that double as shelves for students' belongings, providing organization while maintaining an open feel. an interactive element includes the play of shadows created by beat notes , allowing students to engage playfully with their environment. the roof serves as a communal amphitheater-like area, enhancing the overall connectivity of the modules while utilizing local materials to ensure sustainability and a sense of place

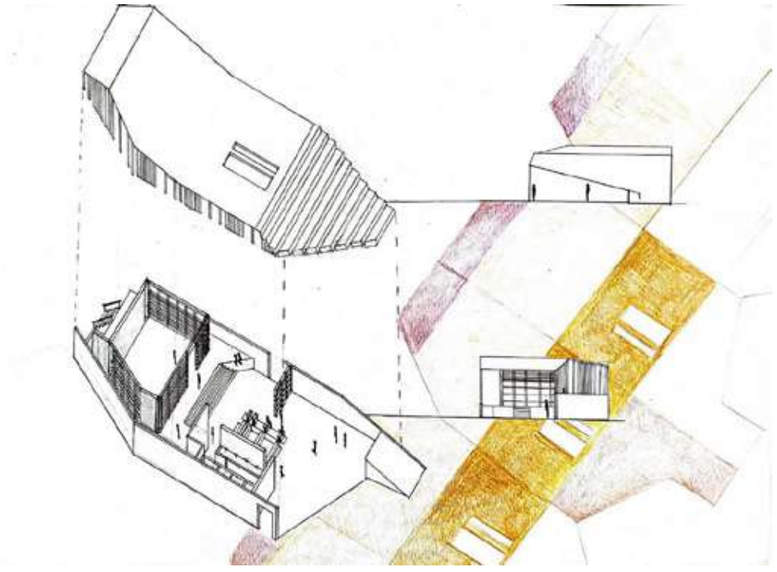
What if a school could be experienced like music through rhythm, movement, and interaction?





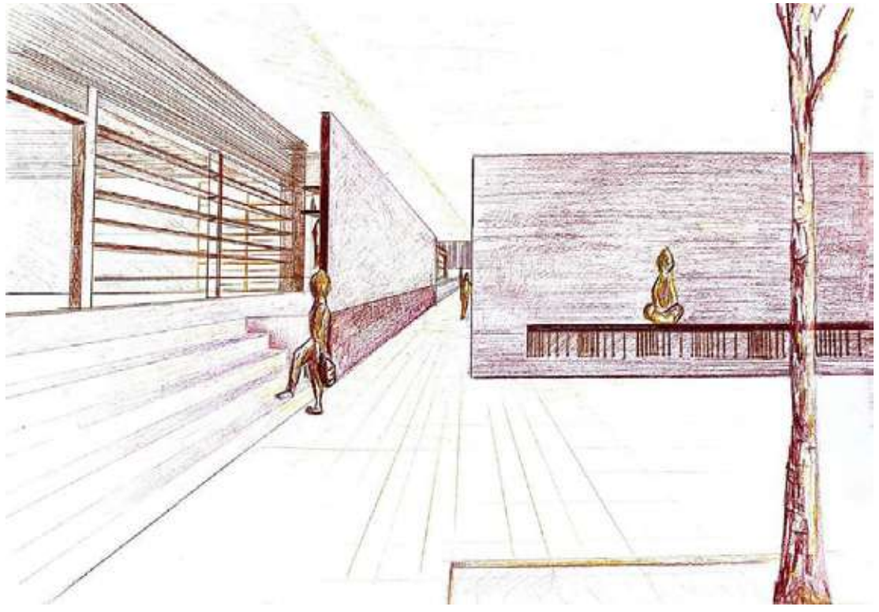
the sounds and beats of KOUA culture is filtered inside the whole module , rythmic light and shadows

The classrooms are surrounded by internal open courtyards, encouraging students to explore and interact with their surroundings



The modules are designed to be open on both sides for ventilation and easy access to the playground, fostering a seamless connection between indoor and outdoor spaces.

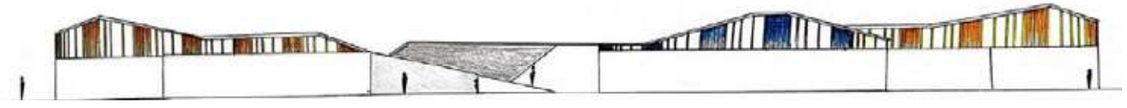
INTERIOR SKETCHES : COURTYARD AREA



MODEL OF 1 MODULE

module model

North Elevation



6 AGGREGATE & INVADE

Theme :
Your own Household

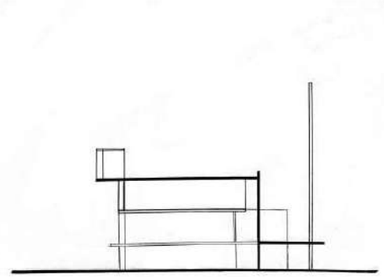
Location :
Birhassan, Lebanon

Studio 3 LAU

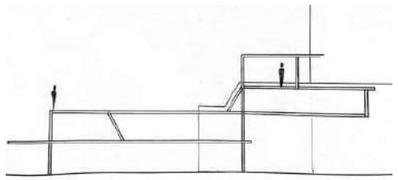
In this project, i deconstruct the familiar architecture of my home in beirut, invading its conventional boundaries with modular components that disrupt the existing structure. by removing part of the building, i create an ambitious and experimental intervention that blurs the line between built form and personal connection. this new system connects more intimately with the walls, creating moments of privacy, yet re mains fluid, as if the objects are alive and encroaching into the liv ing space. my aim is to challenge traditional ideas of spatial arrange ment, while allowing this evolving design to reflect a new sense of belonging and exploration within my own environment..

How can an existing house become a framework for a new way of living?

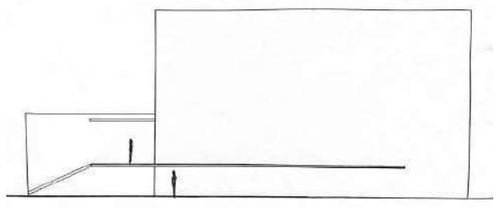
EXTERIOR WALL



LAYOUT FOLDS



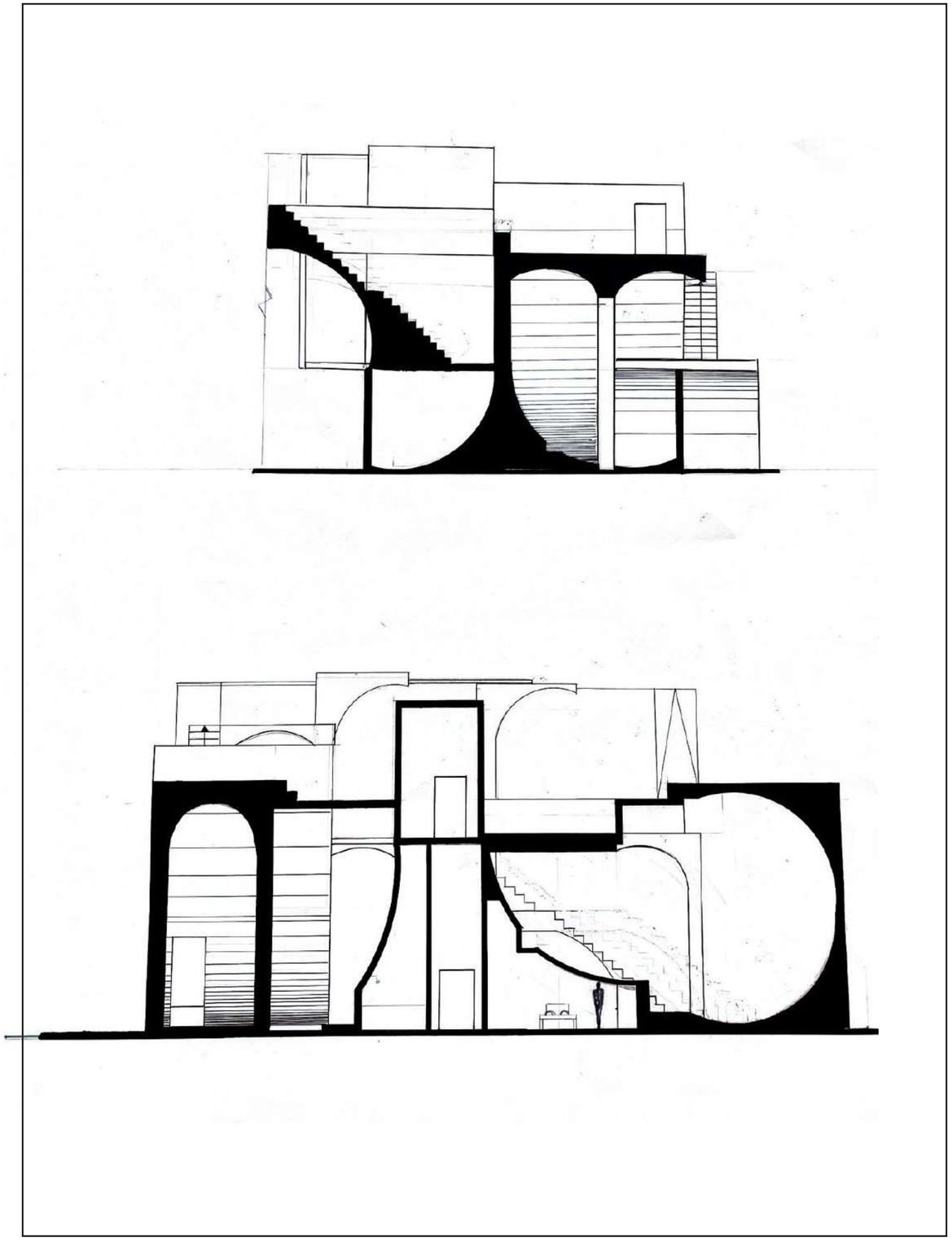
CONTRADICTION BETWEEN WHAT IS INSIDE AND WHAT IS OUTSIDE



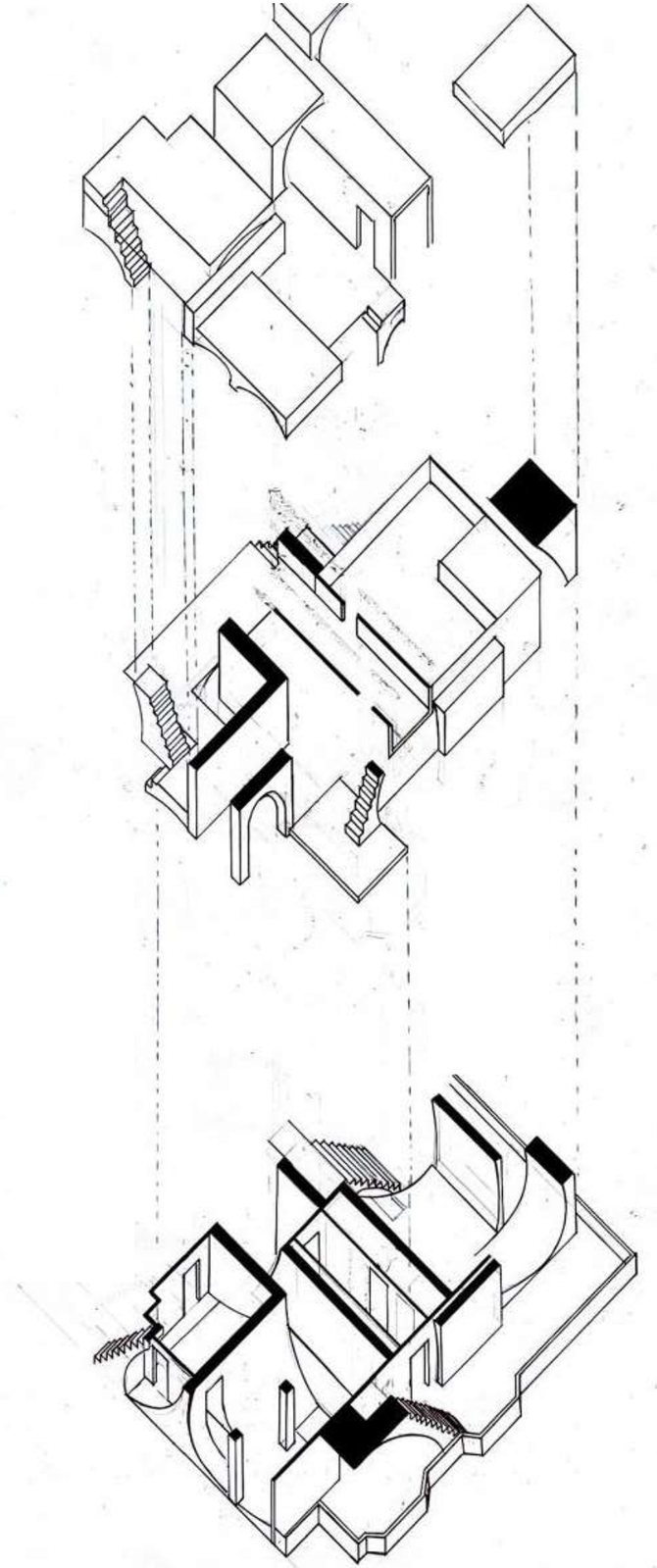
FINAL RESULT - INTERVENTION OF THE PROJECT INTO THE HOUSEHOLD

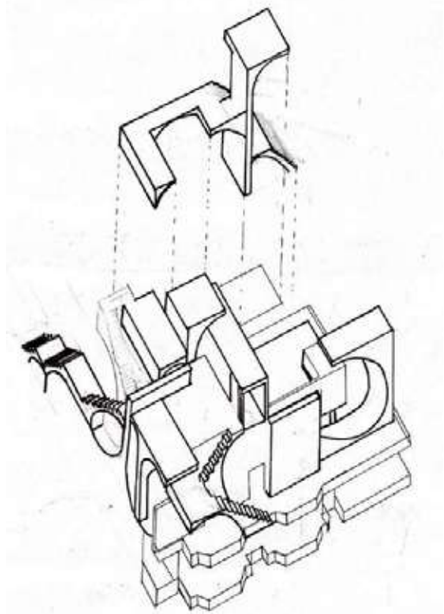
SECTIONS AA - BB

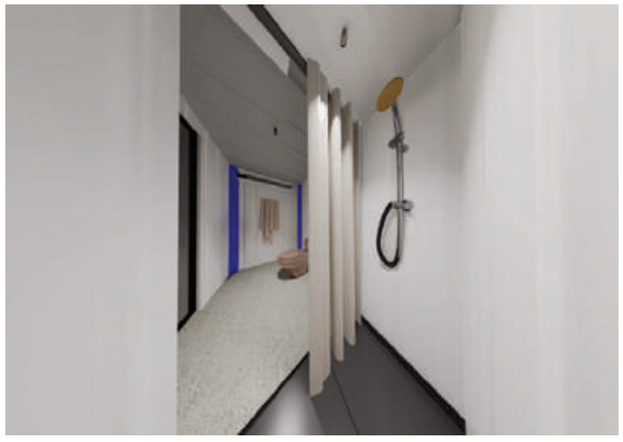
HAND DRAWN



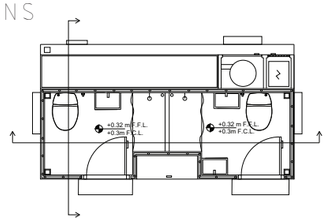
AXONOMETRIC EXPLODED

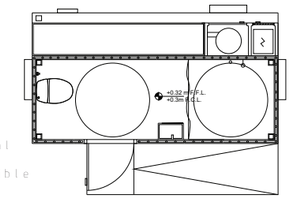






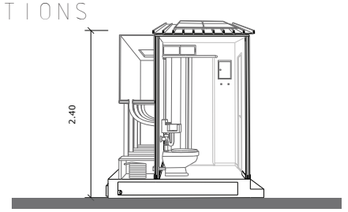
PLANS

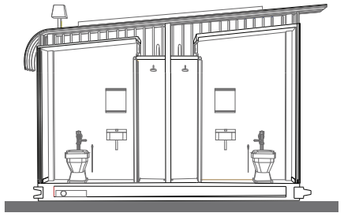




proposal for an accessible toilet

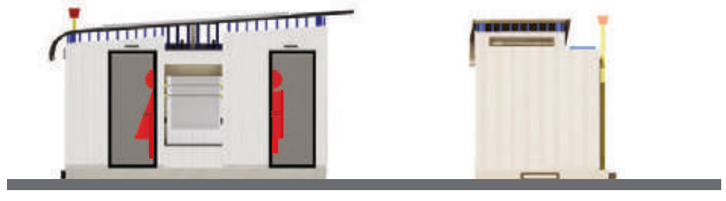
SECTIONS



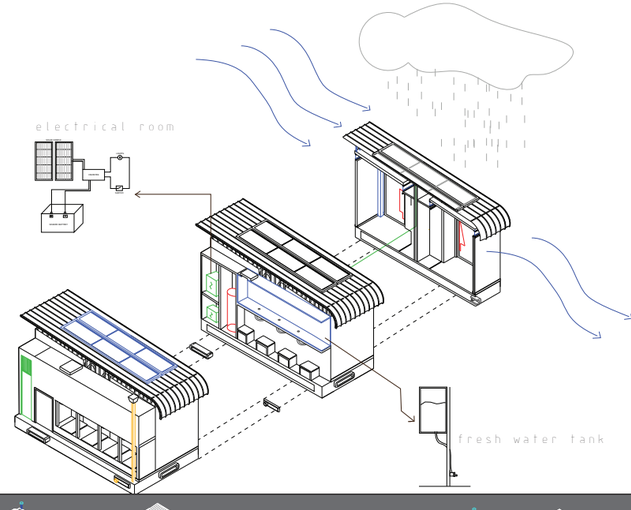
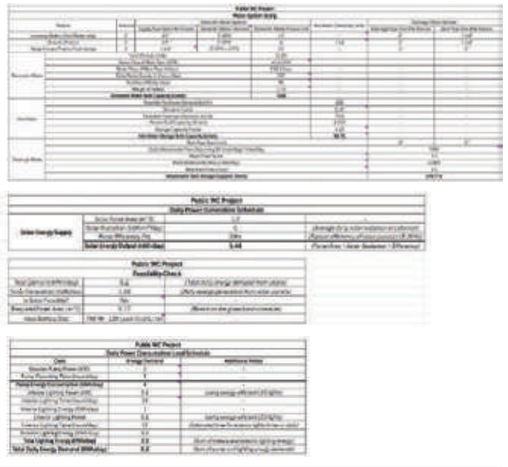


This self-sustaining, portable toilet and shower unit is designed for flexibility and accessibility in a variety of locations. It operates without pumps, relying on gravitational force for water flow, and features a solar-powered system with a battery, electrical room, fresh water tank, and boiler. A hollow concrete platform beneath the unit collects greywater, which is periodically emptied. Constructed from steel sheets, the exterior is clad with an interactive whiteboard surface that encourages children to draw, scribble, and erase, transforming the utility into a playful and engaging element within the community. A raised metal sheet roof promotes natural ventilation, while vibrant primary color accents reinforce its playful character and create a welcoming presence for children.

ELEVATIONS



USED SYSTEMS



CALCULATIONS